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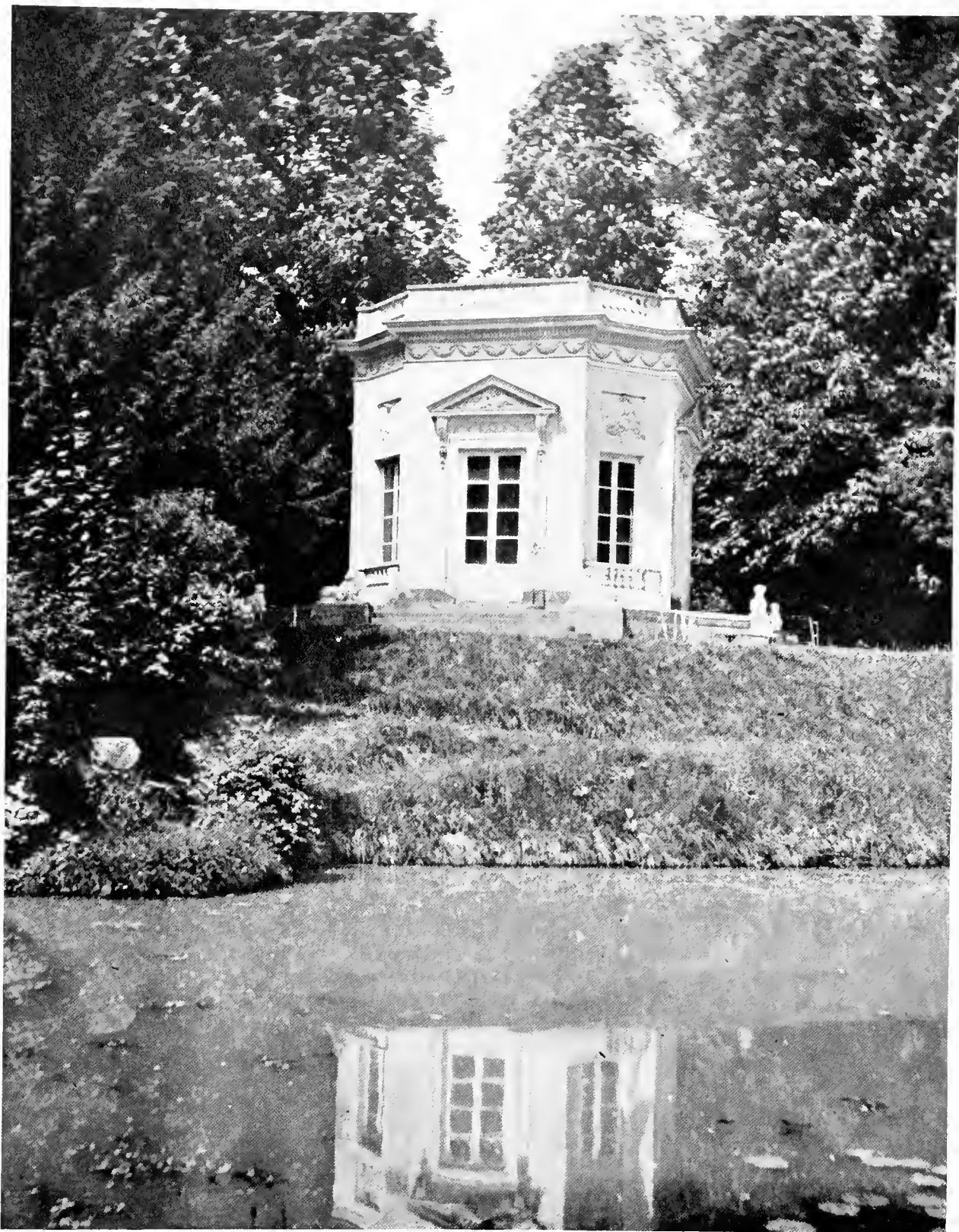
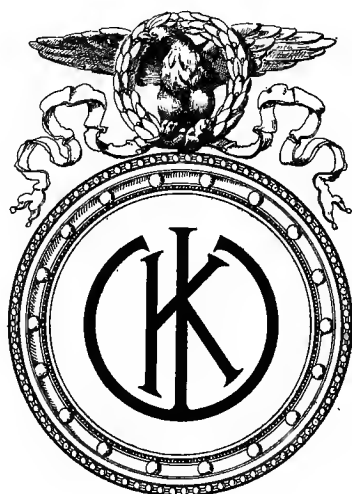


Photo by Mr. H. B. Russell

MUSIC PAVILION IN THE GROUNDS OF THE PETIT TRIANON

THE PETIT TRIANON

BEING A REPRODUCTION OF PLATES FROM A WORK
BY JAMES A. ARNOTT AND JOHN WILSON
ARCHITECTS, OF EDINBURGH



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HISTORICAL NOTICE.

THE Palace of the Petit Trianon,* whose gardens adjoin those of the Grand Trianon, is situated in the park of the Chateau of Versailles, and, like the larger building, its origin lay in the caprice of a royal mistress. Louis XV. had already established a great botanical garden close to the gardens of the Grand Trianon, and had also erected near them a "Salon de jeu et de conversation," known as the French Pavilion. He took great pleasure in his visits to this spot, and Mme de Pompadour, to further interest the king, induced him to erect a small country house in the grounds. Jacques-Angé Gabriel was, accordingly, instructed to prepare plans, and the building was begun in 1762 and completed in 1768. After completion this building was first associated with Mme. du Barry who, enamoured of the place, often gave suppers to the king and some of his intimate friends. These supper parties, although perfectly in order, were often transformed, in the imagination of the writers for the press of that day, into orgies. While on a visit to the Petit Trianon in April 1774, the king became ill and was removed to the Chateau of Versailles, where he died about a fortnight later. *Louis XIV's wife was Marie Antoinette*

sykes As in the case of the Grand Trianon, which was gifted by Louis XIV. to his wife, Marie (Leczinska, Louis XVI., upon succeeding to the throne, made a present of the Petit Trianon to his wife, Marie Antoinette, and it is with her that the building is chiefly associated. Marie Antoinette had already ardently desired, whenever possible, to live a simple country life free from the restraints of court life, and here she found the means of doing so. At times she would spend the day in the garden gathering roses, and in the evening would return and pass the night at Trianon. Frequently she would give entertainments here. One day she would have a children's ball, to which none but the little ones and their nurses would be invited. Another day a fair would be held, where the ladies of the court sold at the stalls and the queen acted as a lemonade girl. It was considered a great privilege to be allowed to spend a day or two at the Trianon, and none but the queen's most intimate friends were invited. The king would frequently call with his brothers, Monsieur and the Comte d'Artois, but never on any occasion did he stay overnight. *7 (10) to the 10th of June 1774* It was customary for guests to arrive at 2 o'clock for dinner, but, unless close personal friends, they returned in the evening to Versailles. *1st of June 1774* As chatelaine of this charming house Marie Antoinette presided with grace, and her only thought was to please those who were her guests. One who was her guest has written:—"The queen remained sometimes for a month at a time at "the Petit Trianon and had established there all the customs of country life; when she entered "the drawing-room the ladies did not leave the piano nor lay down their needlework; the men "did not break off their game of billiards or backgammon. . . . The queen was accompanied "by Mme. Elizabeth, but dispensed with the ladies of honour and the ladies of the palace. " . . . The king and the princes came to supper regularly. A dress of white muslin, a

* "Trianon, called in the 12th century Trianum, is the name of an ancient palace belonging to the diocese of Chartres. Louis XIV. purchased it from the "Abbaye of Ste. Geneviève. It has always been called the region of flowers, on account of the enchanting gardens by which it is surrounded."—*France in 1802*, by H. R. Yorke, ed. by J. A. C. Sykes, p 82.

'gauze fichu, and a straw hat—such was the whole attire of the princesses.'* Another writer tells us that "the queen and her friends played at blind man's buff and other games in the "garden, and jumped over flower beds and low hedges; or they rushed through rooms, shaking "the furniture and overturning statues and porcelain vases that were thus broken to atoms. Once "when the Princesse de Lamballe was complaining that she had not been invited to the Trianon the "previous evening, the queen replied, 'You lost nothing by your absence; not a thing was "'broken.'"† On the occasion of the visits of her brother, Emperor Joseph II., and the Comte and Comtesse du Nord, magnificent fêtes were given in their honour. Hundreds of guests were invited to supper, and the bands of the French and Swiss Guards played in the gardens. The paths and the shrubberies were illuminated with coloured lanterns, which gave so subdued a light that, as an eye-witness has written, "the water, the trees, and the people all seemed ethereal." After supper some spectacle or ballet finished the evening, but what made these entertainments so attractive was the charm and amiability of the queen. The Comte de Mercy, in writing to Marie Antoinette's mother, Marie Theresa, about these entertainments, said, "Provided that they do not "become too frequent or too expensive, they can only aid in establishing good form at the court "and a species of amusement which is fitting."

The queen, when dauphiness, had shown a liking for private theatricals, and with her youthful companions had organised representations in her private rooms, and it was only the displeasure of the old king that put an end to them. After taking possession of the Trianon she had a theatre built on the north side of the gardens, where she, and some of the royal set, acted on the stage.

A favourite haunt of Marie Antoinette was the Hamlet, a little group of rustic houses in the east corner of the gardens, and here were lodged three households—the farmer's, the caretaker's, and the gardener's. These houses were built in 1783 and consist of a dairy, poultry house, mill, granary, lodges for keepers, and buildings for the use of the queen. This charming spot had a fascination for all who visited it, and it was only quitted with feelings of regret. The Hamlet was last visited by the queen at the time of the advance of the revolutionary mob on Versailles.^{5-X-1789}† She was sitting in the garden when a messenger arrived with the news which caused her to leave the place never to return. There were many fables rife concerning the life led by the royal family at the Hamlet, but they were for the most part the misrepresentations of malicious courtiers. As one looks at these simple country houses a feeling of surprise is experienced that this taste for simplicity existed just on the verge of the Revolution.

There is such a diversity between the accounts given of the life of the queen by Mme. Campan and M. Weber on the one hand, and MM. Besenval and Lauzun on the other, that the exact truth lies, as M. Rocheterie says, "somewhere between the libel and the legend, but on the whole nearer the "legend. Marie Antoinette was not a sinner, neither was she a saint. She was a pure and charming "woman, somewhat heedless and frivolous, but always chaste; a queen somewhat too hot headed in "the patronage she bestowed and inconsiderate in her political actions, but proud and energetic; a "true queen by reason of the dignity of her bearing and the splendour of her majesty; a true woman "in virtue of the seductiveness of her manners and the tenderness of her heart till she became a martyr "through the extremity of her trials and her triumphant death"§ Malicious tongues, which never ceased to pursue her as long as she lived and attacked her every word and action, especially singled out the Petit Trianon with which to reproach her. When she was on her trial the judges brought against her the charge of extravagance at the Trianon, which malice had magnified.

During the First Empire Napoleon's favourite sister, Pauline Borghese, lived in the Petit

* De Nolhac, *Versailles and the Trianons*, p. 289.

† Clara Tschudi, *Marie Antoinette*, pp. 80-1.

‡ 5th October 1789.

§ *Revue des Questions Historiques*, April 1874, p. 594.

Trianon for some time. On the 25th August 1811 Napoleon gave a splendid feast with illuminations in the gardens and representations of rural life. During the reign of Louis Philippe, who made some slight alterations, the Duke and Duchess of Orleans used it as a private residence. During the Second Empire the Empress Eugénie, who was an ardent admirer of the memory of Marie Antoinette, instituted an exhibition in the building of works of art, paintings, furniture, etc., which had been the property of the ill-fated queen. At the present day the Republic have formed the Trianon into a museum, with the rooms furnished as they probably were at the time of the Revolution.

GENERAL DESCRIPTION.

THE Petit Trianon was designed by Jacques-Ange Gabriel (1698-1782), a well-known architect, who also built the École Militaire, the Garde Meuble, and other well-known buildings in Paris.* Although the building was erected at the close of the reign of Louis XV. (1762-68), it has the chief characteristics of the time of Louis XVI.

The exterior is simple in design, and depends entirely for effect on its good proportions and refinement of detail. The walls are built of a rich cream-coloured limestone, which shows as yet no sign of decay. The building is rectangular in plan and of small dimensions. On the south side it is approached by a spacious avenue leading from the main road to the Grand Trianon. The entrance courtyard is bounded on the east and west sides by high walls, partially masked by beech hedges, and, on the south side, by the iron railing and gates which are flanked by two sentry boxes. Beyond the west wall of the courtyard lie the chapel and offices of the Petit Trianon, which form part of the south boundary of the gardens. On the west and the north sides the building is flanked by terrace walls. The French garden is situated on the west side, and extends to the park of the Grand Trianon. The garden, except for the small formal flower garden, was actually finished before the building was erected; and it is laid out with groves and ornamented with basins of water. This garden was, according to M. Desjardins,† the last laid out in this style, as immediately afterwards the so-called "English garden" became the fashion. In the centre of the garden the French Pavilion or Concert Room is situated. It is an octagonal building in stone, designed in 1705 by Jacques-Jules Gabriel—the father of the architect of the Petit Trianon—and was used as a place for music and card playing. On the north side of the garden is the theatre which was built for Marie Antoinette by her architect, Richard Mique, in 1778-79. To the north and east of the Petit Trianon lies the famous "English garden" of Marie Antoinette. It was designed in the new style at that time called Anglo-Chinese, and remains, with few changes, to the present day. The structural work in connection with the lakes and grotto was designed ^{R.M.} by Richard Mique, and the magnificent trees, which are its chief beauty, were planted by the ^{G.R.} gardener Claude Richard. Beyond the last mentioned garden is situated the group of houses ^{H.} called the Hamlet. This delightful group was designed by Richard Mique and the queen's painter, Hubert Robert. It was begun in 1782 and finished in 1788.

The main entrance to the Petit Trianon is from the north end of the courtyard, which has already been described. On the ground floor are the staircase hall, which extends through two floors, the billiard room, guard room, kitchen, offices, etc. On the west and north sides of the first floor are the reception rooms, consisting of the anteroom, dining room, small salon and salon; and, on the east side, communicating with the salon, is the suite of private rooms consisting of the boudoir, bedroom, and the dressing room of Marie Antoinette. The ceilings of these latter rooms are much lower in height than those of the reception rooms, and admit of an entresol being placed

* Lady Dilke's *French Architects and Sculptors*, p. 22.

† G. Desjardins' *Le Petit Trianon*.

over. The boudoir was originally a private staircase,* which gave access to the entresol rooms, and the bedroom and the dressing room were respectively the "Cabinet du Roi" and the Library of Louis XV. This arrangement, however, was altered, and other changes were made on the ground and second floors when Marie Antoinette obtained possession. The staircase leading to the entresol and second floor is situated in the south-east angle of the building with an entrance from the landing of the main staircase, as well as from the queen's dressing room. The rooms in the entresol over the bedroom and the dressing room of the queen were used by Louis XV. as his bedroom and dressing room. This dressing room was used as a bedroom at a later period by the Princesse de Lamballe. The rooms on the second floor were originally intended for the gentlemen of the king's suite, and subsequently, those facing the gardens were used by Marie Antoinette for the accommodation of her guests. The small closets, some of them lit by borrowed lights from the passages and all without any provision for ventilation (a fact showing that little attention was at that time paid to hygiene), were mostly occupied by personal servants.†

Compared with a modern plan it will be noticed that there is a remarkable absence of servants' accommodation in the basement, as the staircase hall, the guard room, the billiard room, and the room adjoining take up more than a third of the whole area of the plan; and much of the space under the dining room is lost, owing to the arrangement which formerly existed for lowering the dining table, unless it is considered purely as a serving room. The principal staircase is very quiet and stately in design; the walls are of stone throughout and give the effect of great massiveness and solidity. The dignified treatment of the staircase is carried through the suite of reception rooms, which have high ceilings with wood panelling carried to the underside of the plaster cornice. The dining room, which nearly approaches a square on plan (a most excellent arrangement giving ample room between the fireplace and the table), has been considered the most important apartment and overlooks the formal garden, where all the gardener's art has been concentrated. It will also be noticed that the room has a western aspect, so that at the early dinner, customary at that period, the formal garden could be seen under full sunshine without inconvenience to host or guests. The small salon and the ante-chamber share the same prospect, whilst the salon has a prospect to the north over the "English garden," which is in reality a park. The private suite of rooms, as mentioned before, have low ceilings and are designed in accordance with their use. The boudoir has exquisite carving on the wall panelling, consisting of roses interspersed with doves, cornucopiæ, crowns, and quivers, with the monogram M.A., "pierced with harmless arrows and framed with daisies." The bedroom also has beautifully carved woodwork, but of a more vigorous type than that of the boudoir.

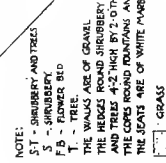
Nearly all the rooms throughout the building are panelled in oak, and it will be noticed that the framing varies considerably in width in each room. In every case wood pins are used to fasten the framing together. To obviate the difficulty of framing up large portions of panelling, certain panels are made to project or pilasters are introduced, and in this way long horizontal rails are dispensed with. The doors are thin and vary from $1\frac{1}{4}$ inch to $1\frac{1}{2}$ inch in thickness. The floors of most of the rooms are of oak parquetry in squares of over three feet, built up of boards 3 inches wide and laid diagonally, though in a few of the rooms the parquetry is of boards three inches wide, laid in a herring bone pattern. The panelling throughout the building

* G. Desjardins' *Le Petit Trianon*, pp. 32 and 133.

† Viollet-le-Duc, in the article on latrines, in the *Dictionnaire raisonné de l'architecture française*, says, "Le château de Versailles ne renfermait qu'un nombre tellement restreint de privés, que tous les personnages de la cour devaient avoir des chaises percées dans leur garde-robe . . . Nous nous souvenons de l'odeur qui s'était répandue, du temps du roi Louis XVIII., dans les corridors de Saint-Cloud, car les traditions de Versailles s'y étaient conservées scrupuleusement. Ce fait relatif à Versailles n'est point exagéré. Un jour que nous visitâmes, étant très jeune, ce palais avec une respectable dame de la cour de Louis XV., passant dans un couloir empesté, elle ne put rétenir cette exclamation de regret : 'Cette odeur me rappelle un bien beau temps.'"

was originally painted in a pale shade of bluish green, with the carvings picked out in white with touches of gold.* At the time of Louis Philippe the woodwork was painted a greyish white and it remains so to this day. The skirting in each room is painted in imitation of the marble of which the chimney-piece is made, with the exception of those rooms where the chimney-piece is in white marble, in which cases the skirtings are in imitation of dove marble. This practice, not uncommon at the period, may be defended on utilitarian grounds.

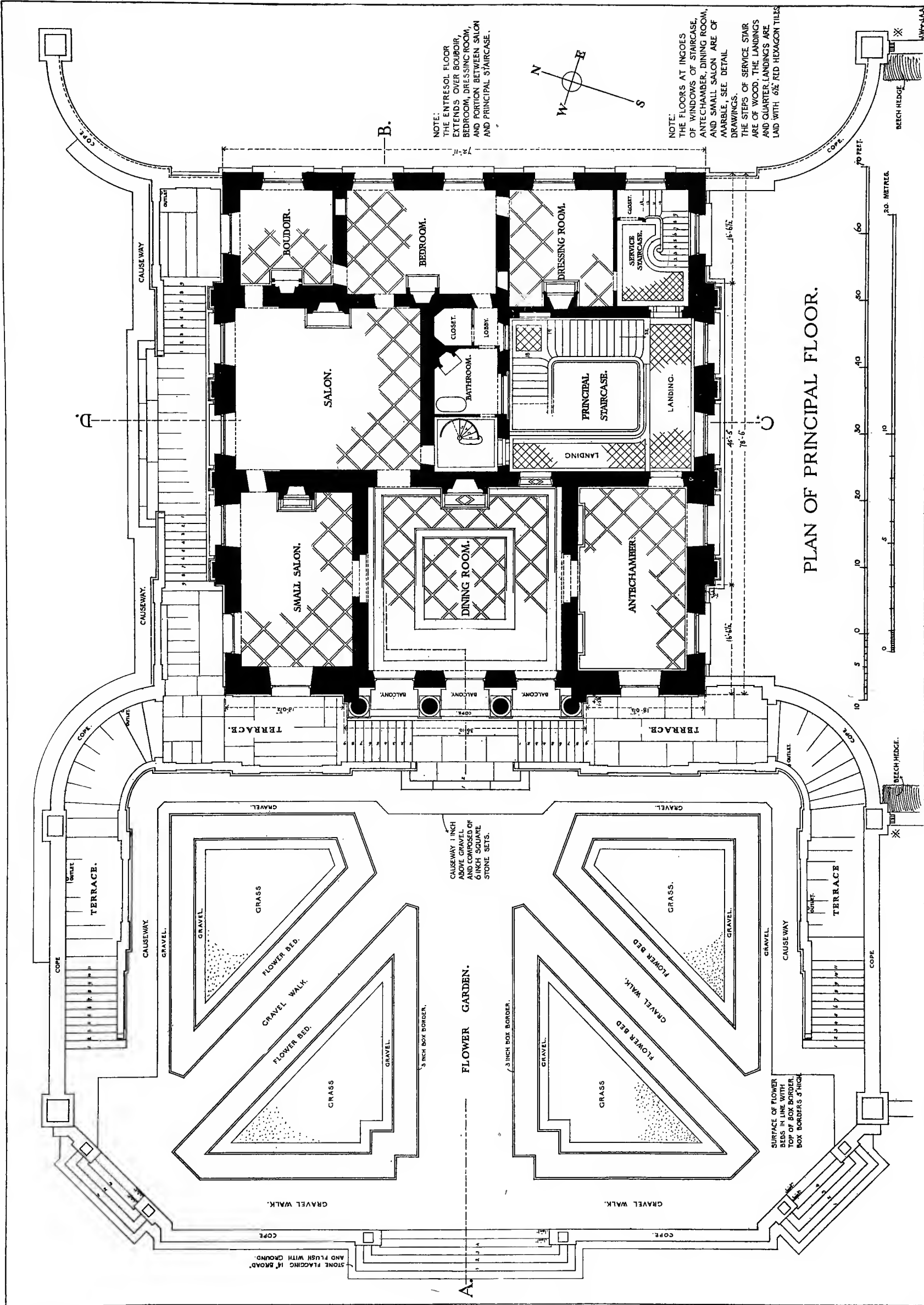
* De Nolhac, *Versailles and the Trianons*, p. 287.



PLAN GENERAL.

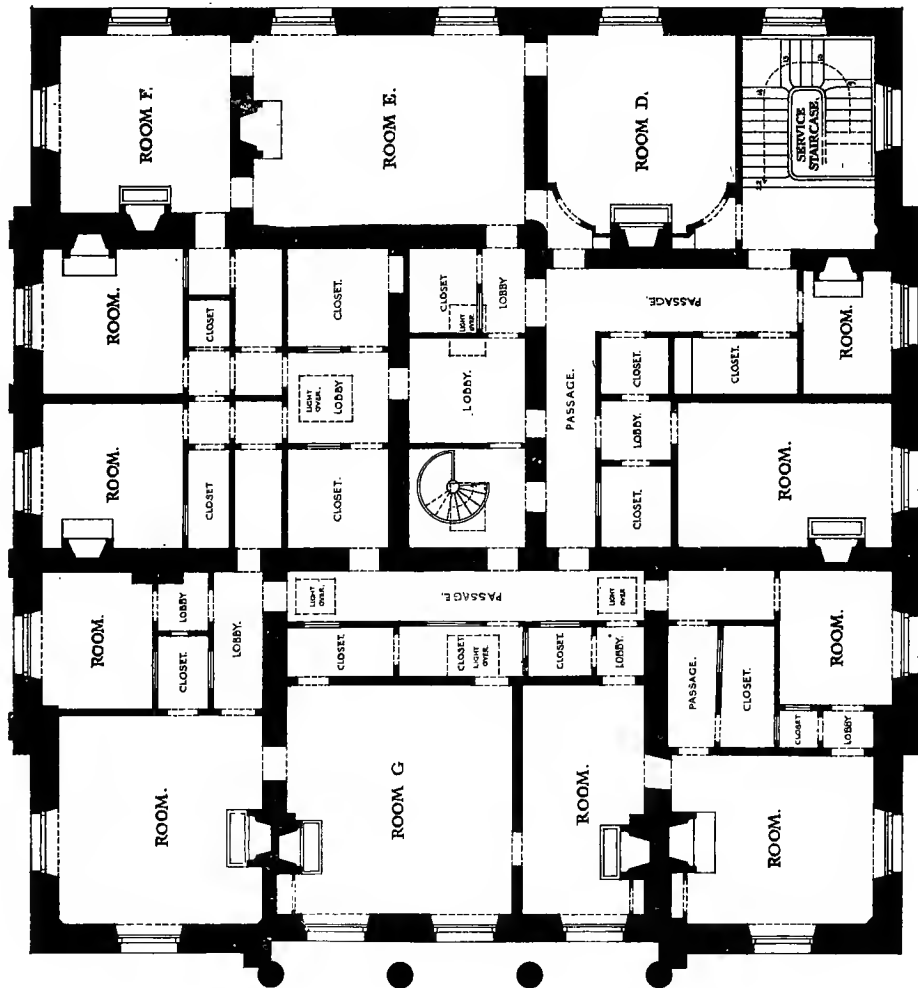


PLAN OF GROUND FLOOR.

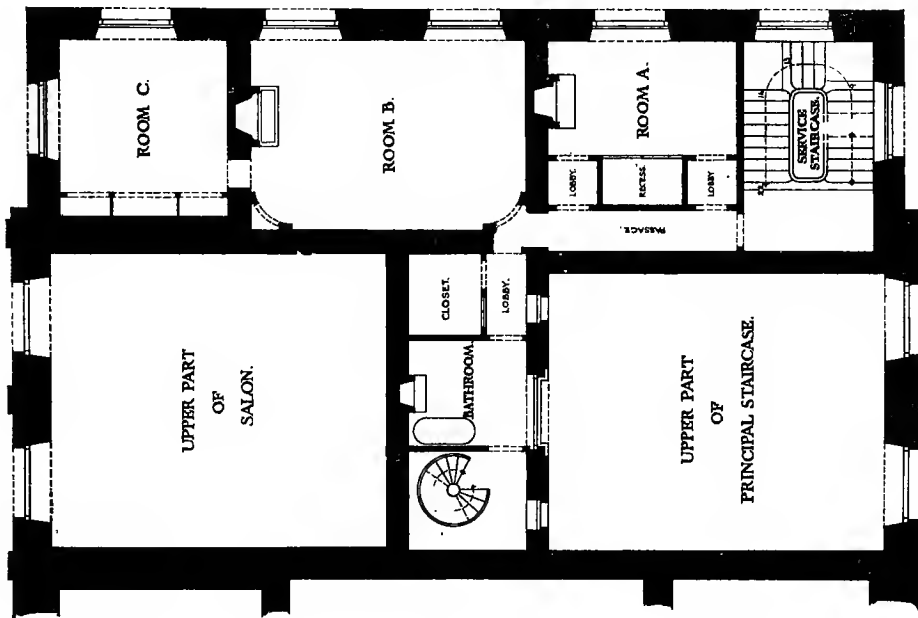


PLAN OF PRINCIPAL FLOOR.

PLAN DE L'ÉTAGE PRINCIPAL.

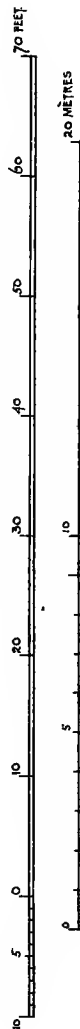


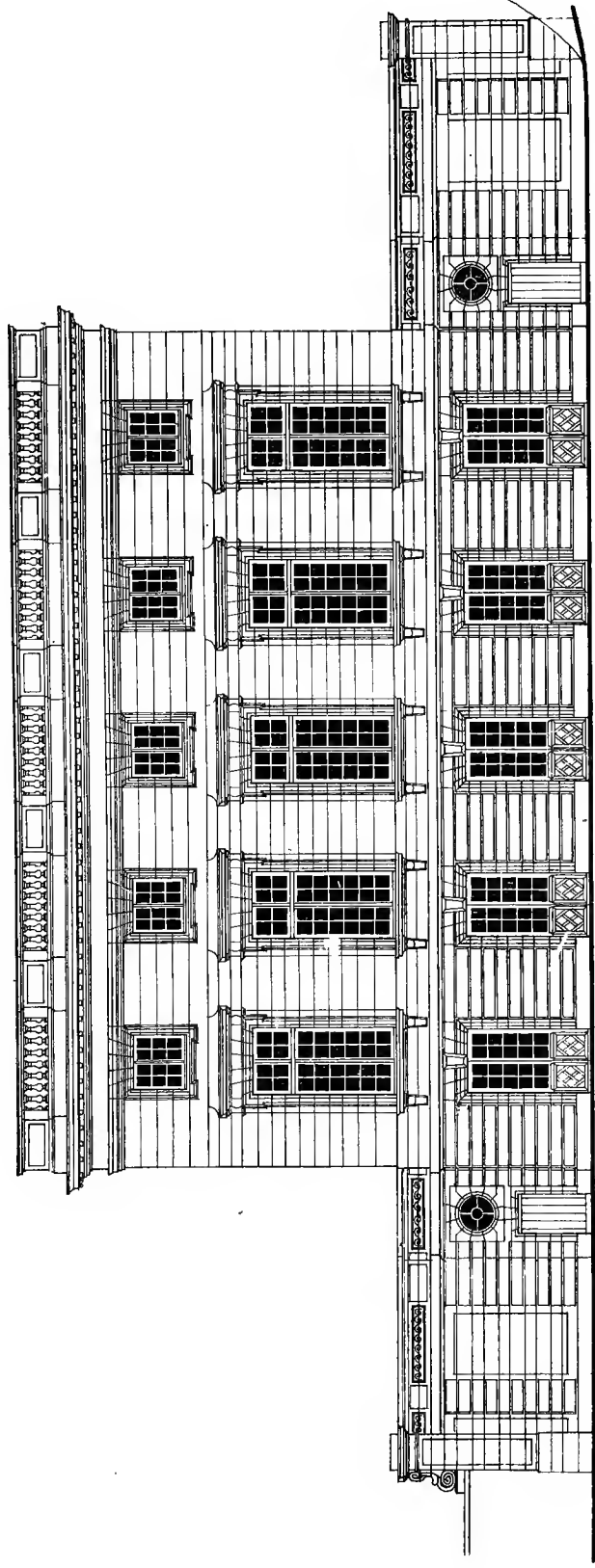
PLAN OF SECOND FLOOR.



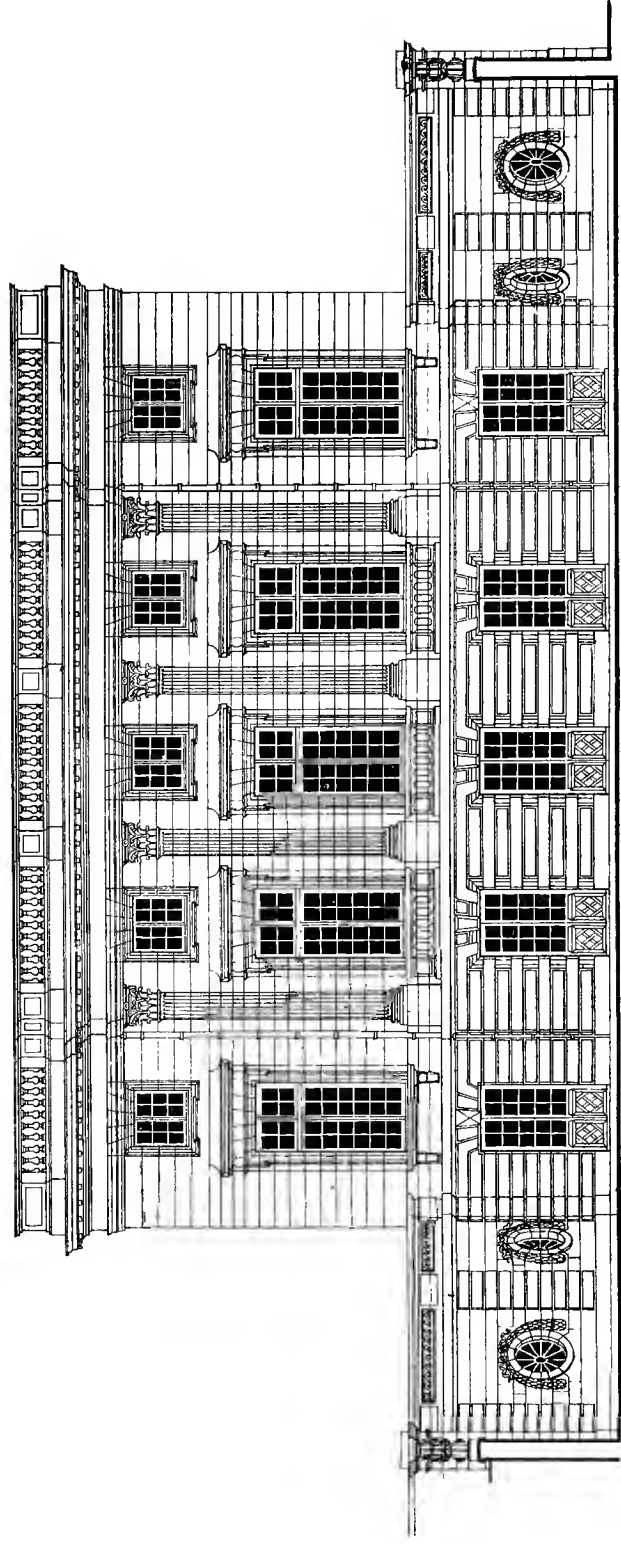
PLAN OF ENTRESOL.

THE STEPS OF SERVICE STAIR ARE OF WOOD, THE LANDINGS AND QUARTER LANDINGS ARE LAD WITH 6 1/2 RED HEXAGON TILES.

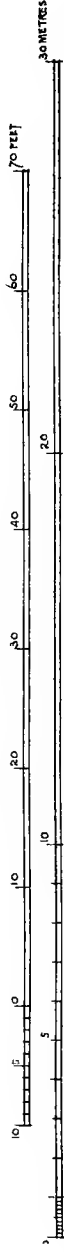


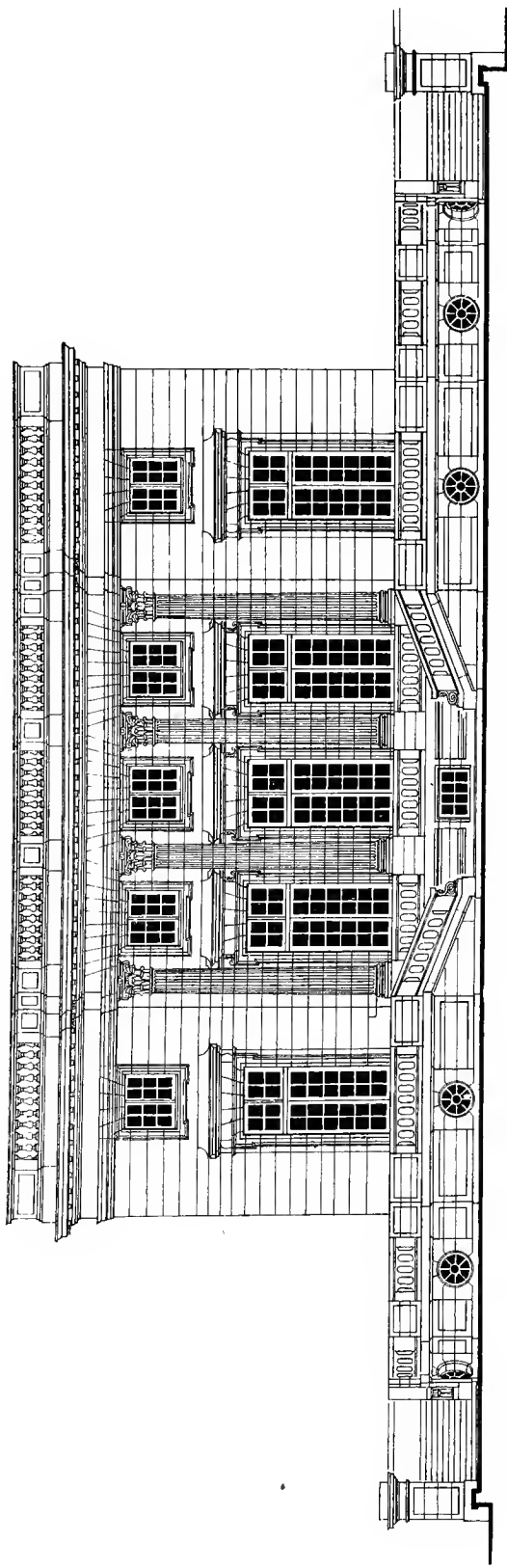


EAST ELEVATION.

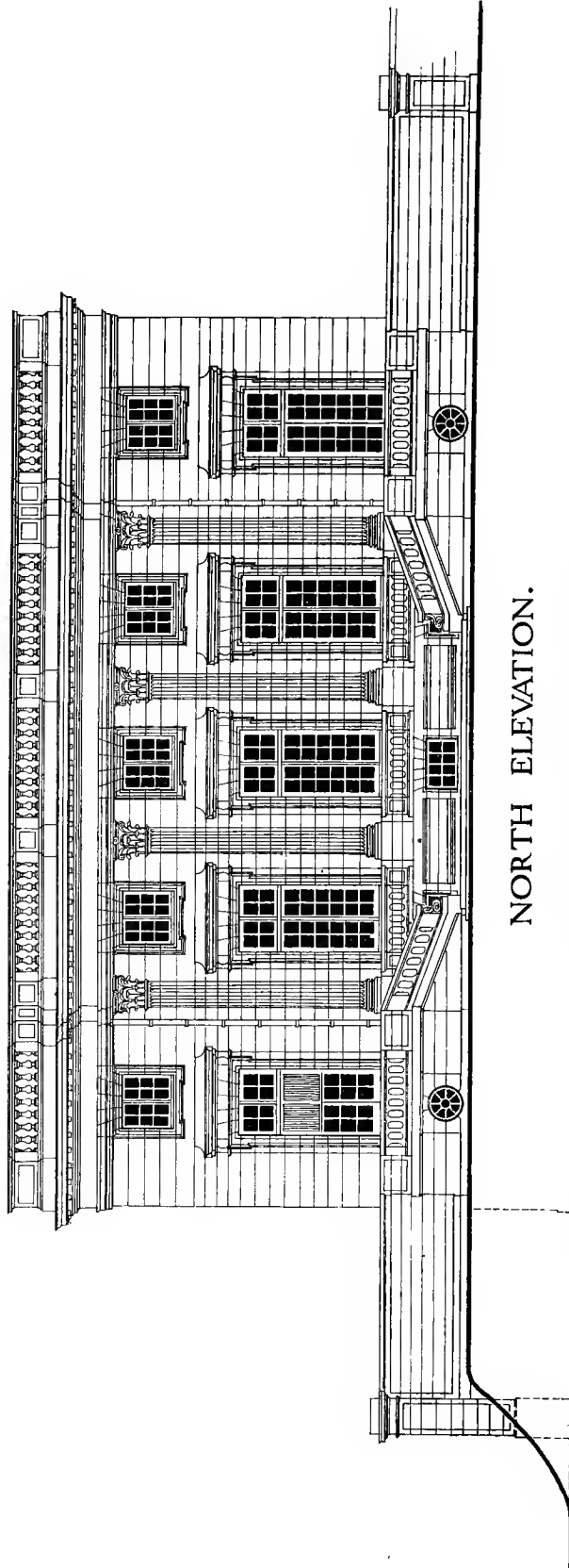


SOUTH ELEVATION.

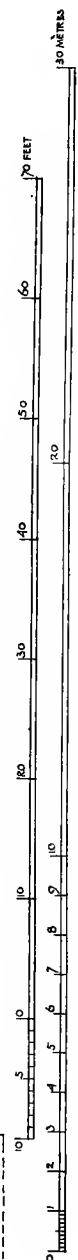


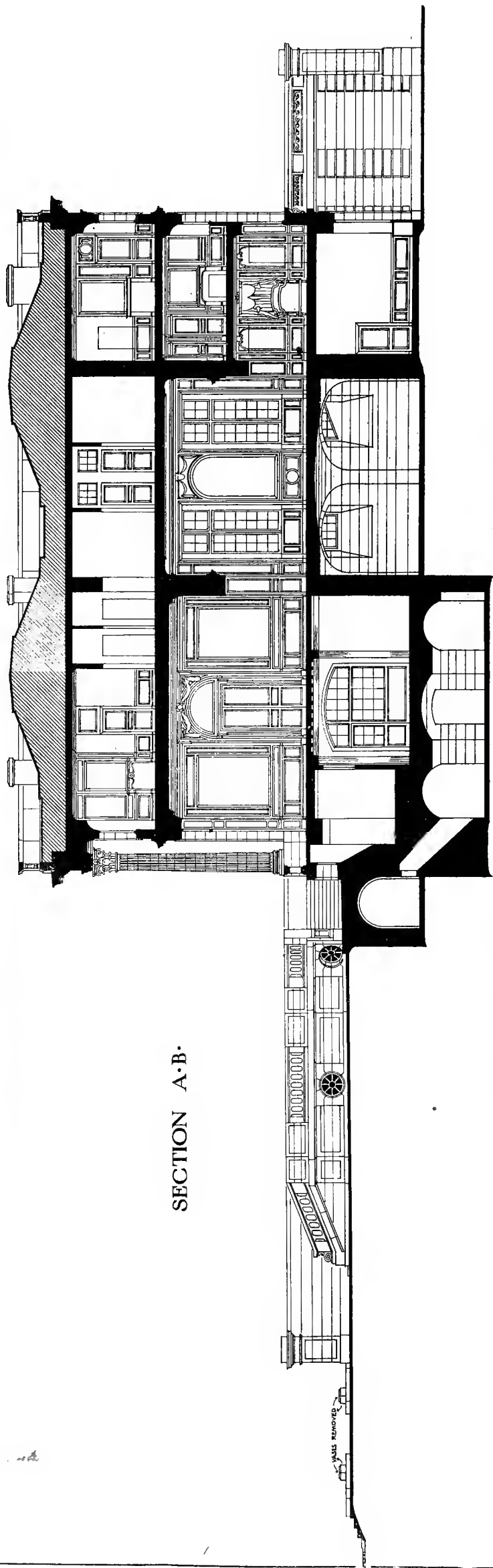
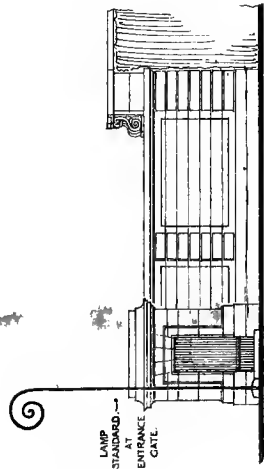
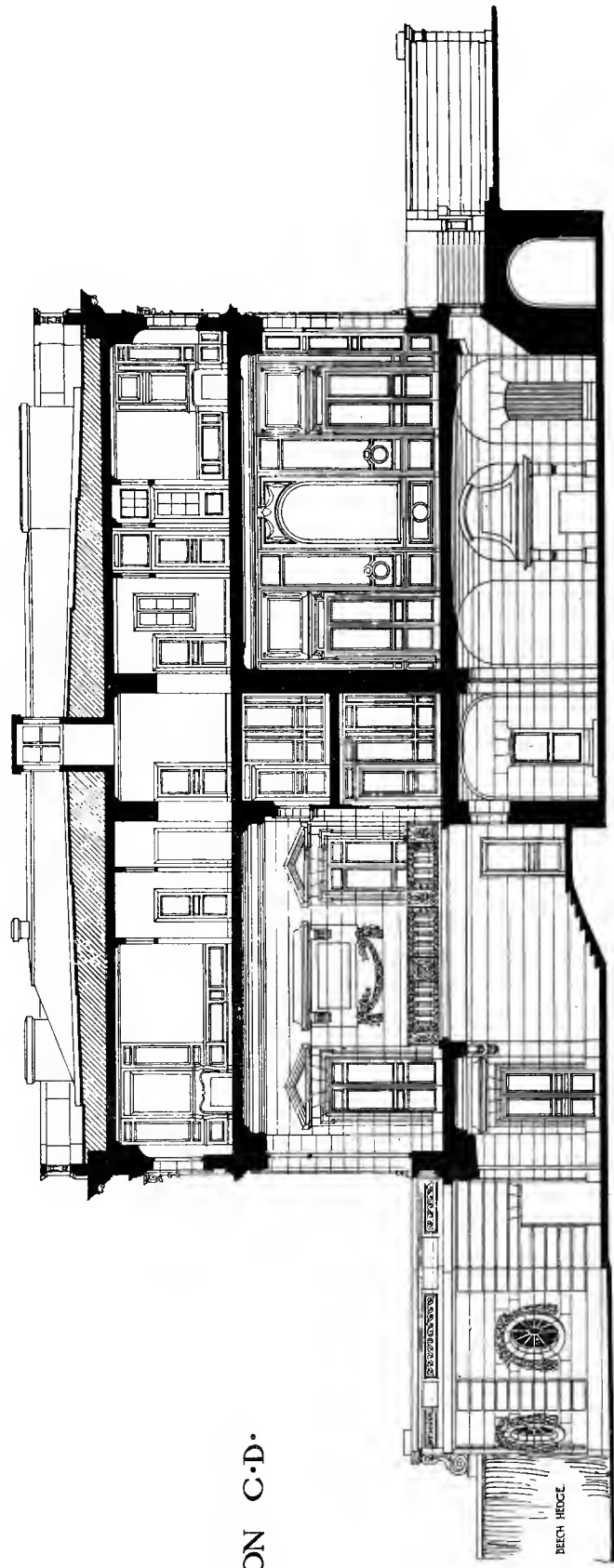


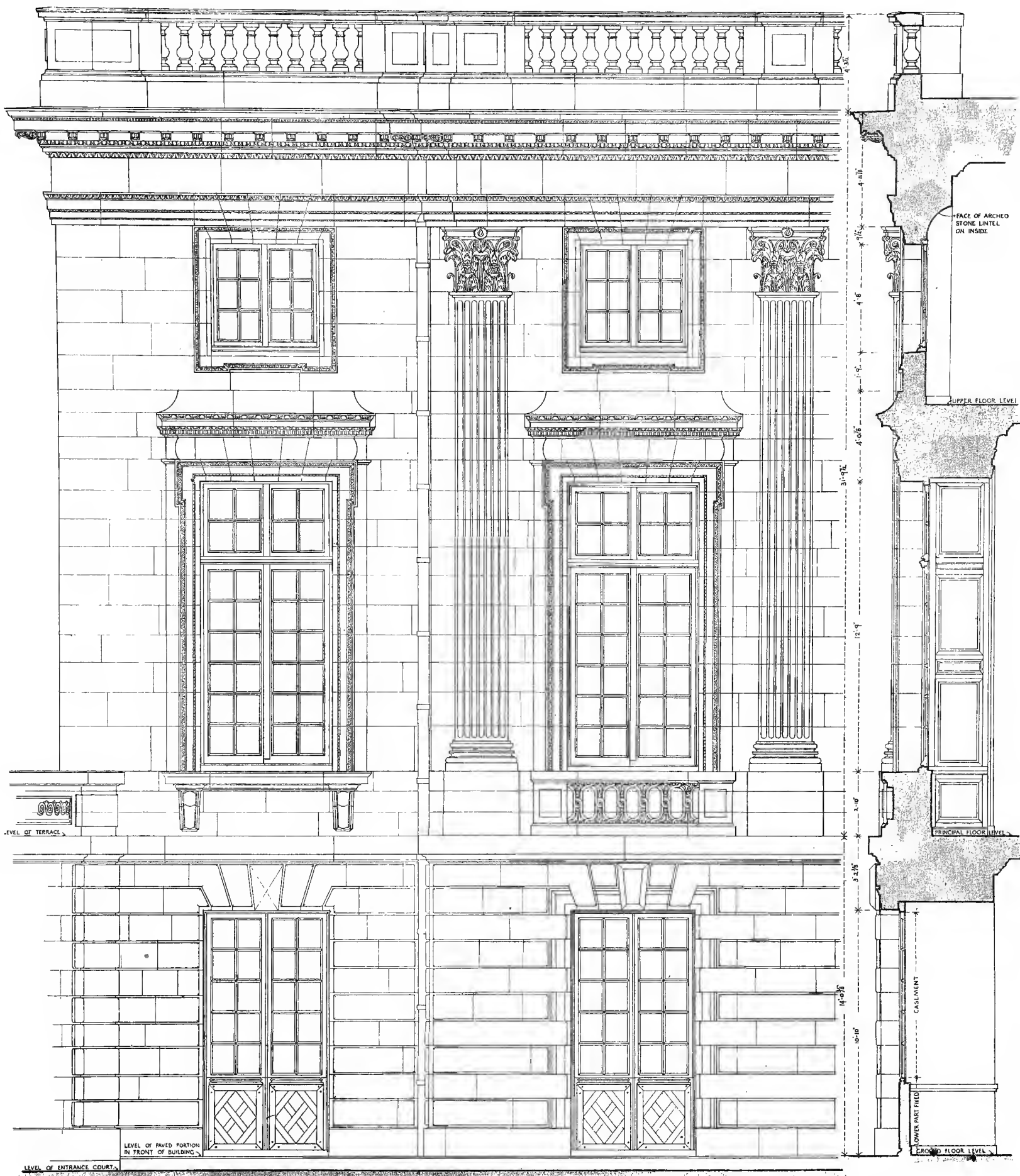
WEST ELEVATION.



NORTH ELEVATION.

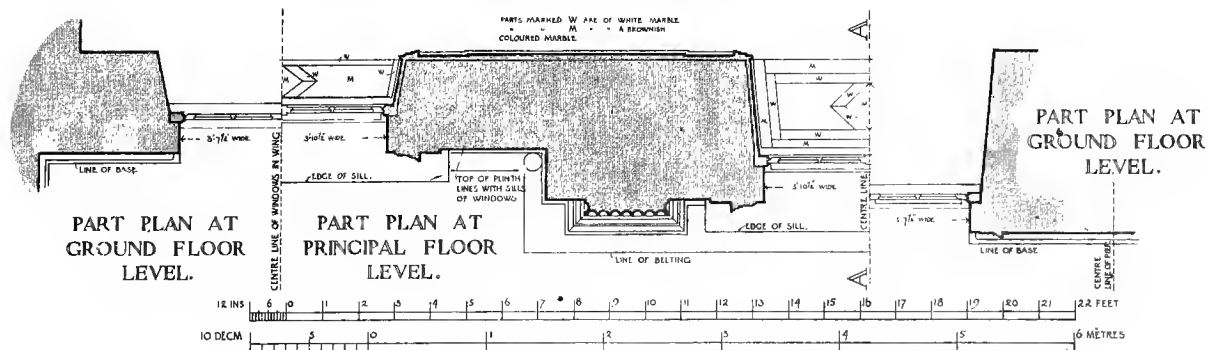






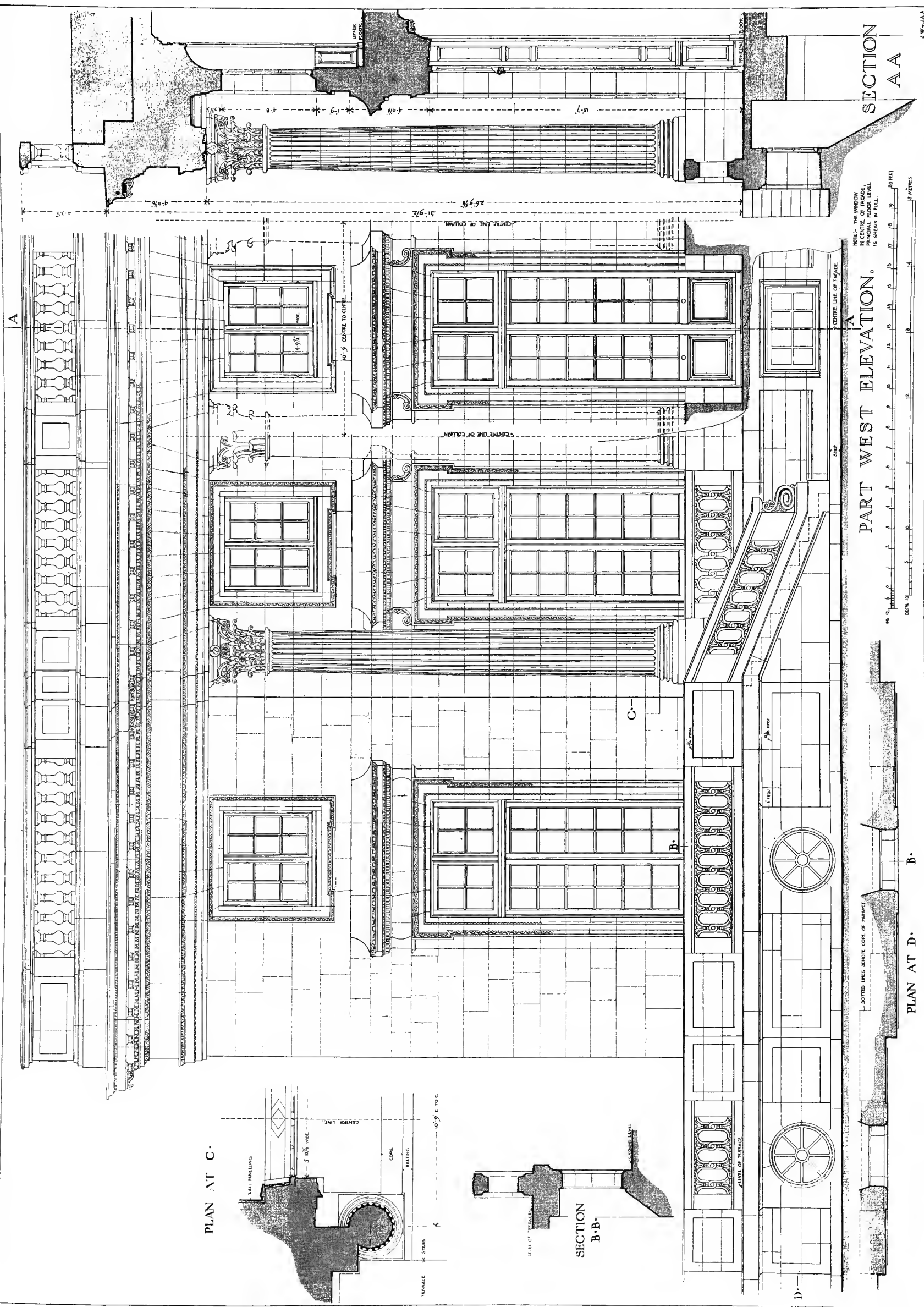
PART SOUTH ELEVATION.

SECTION A-A



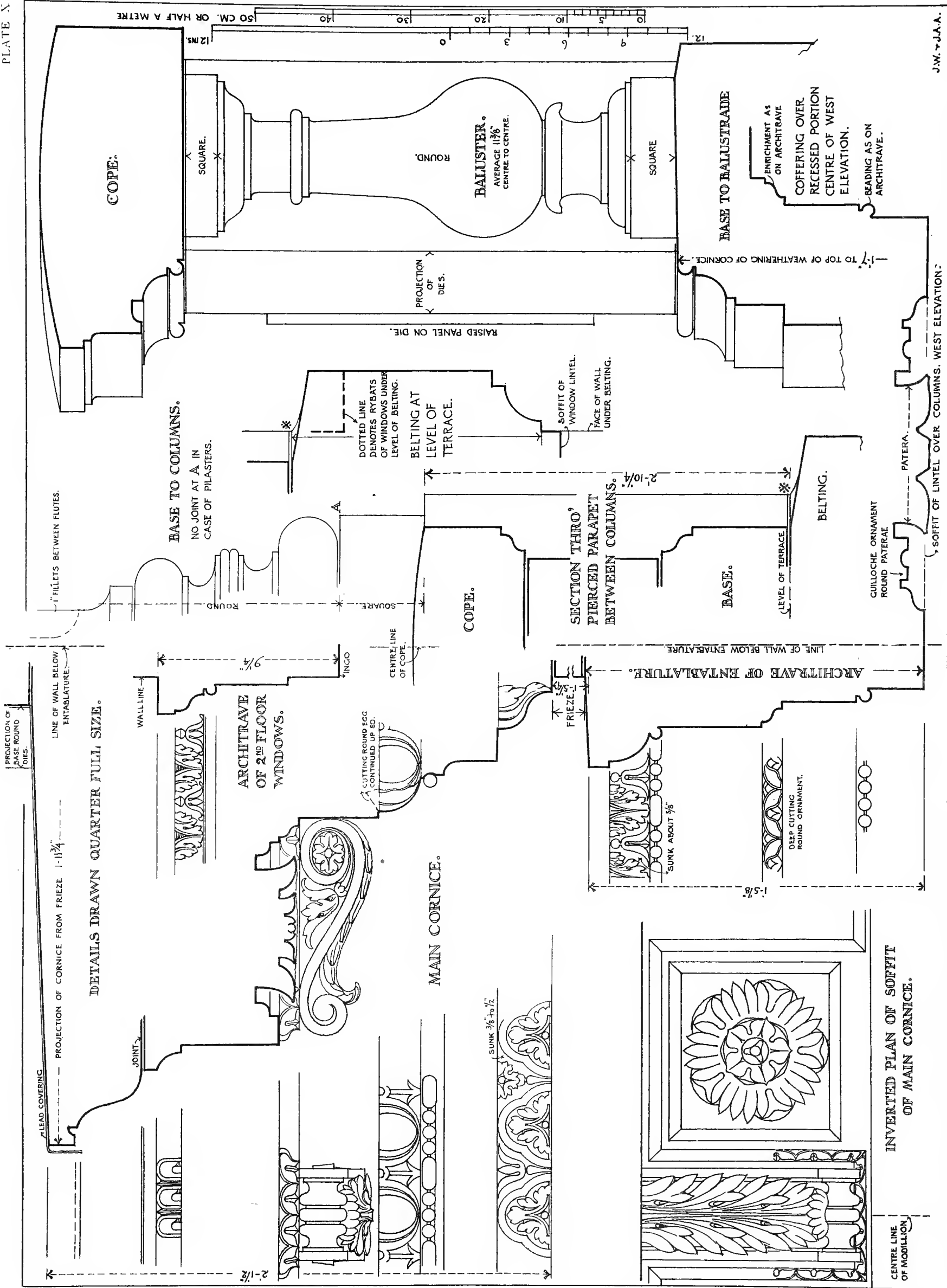
DETAIL OF SOUTH ELEVATION

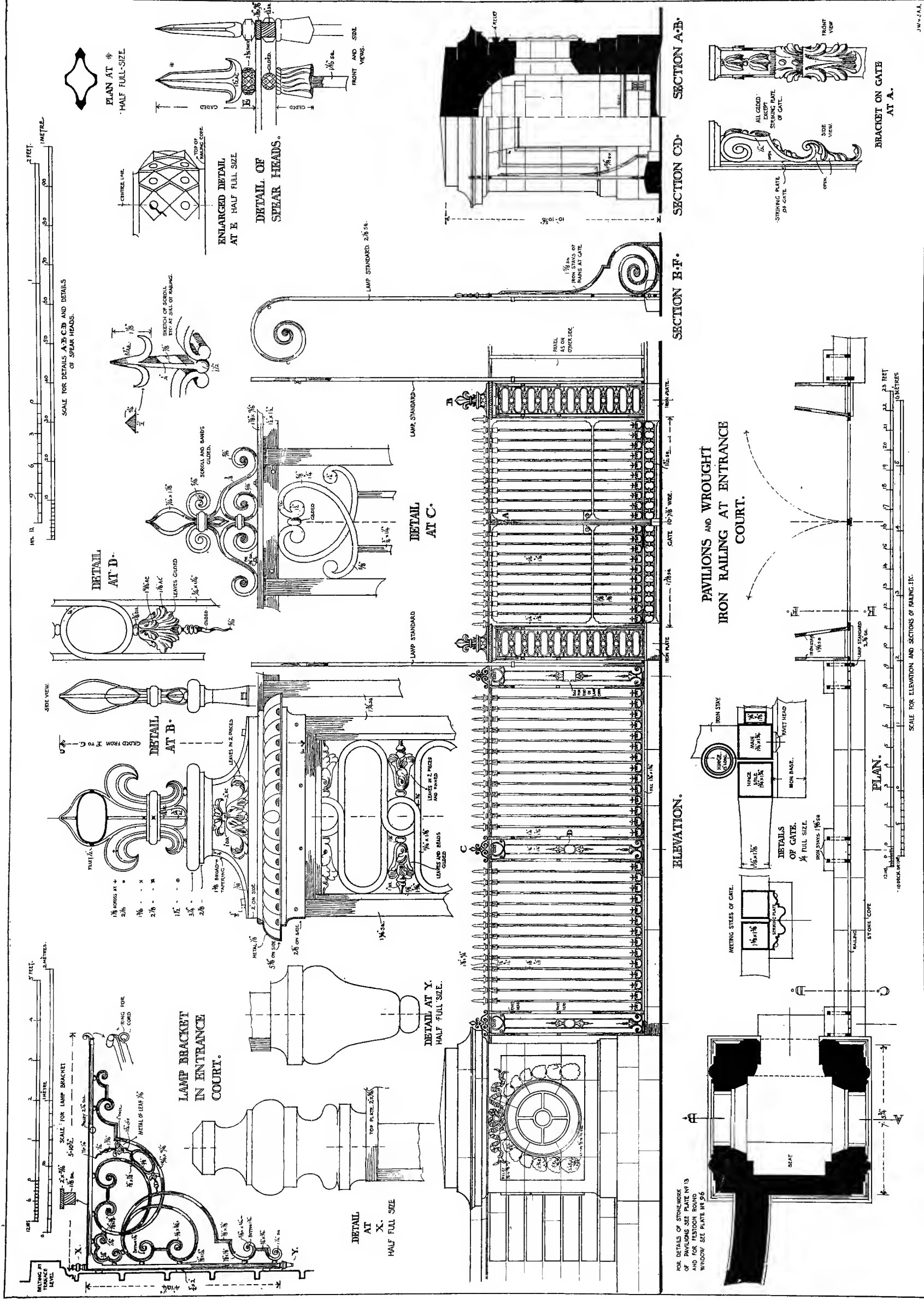
DÉTAIL DE LA FACADE SUD.

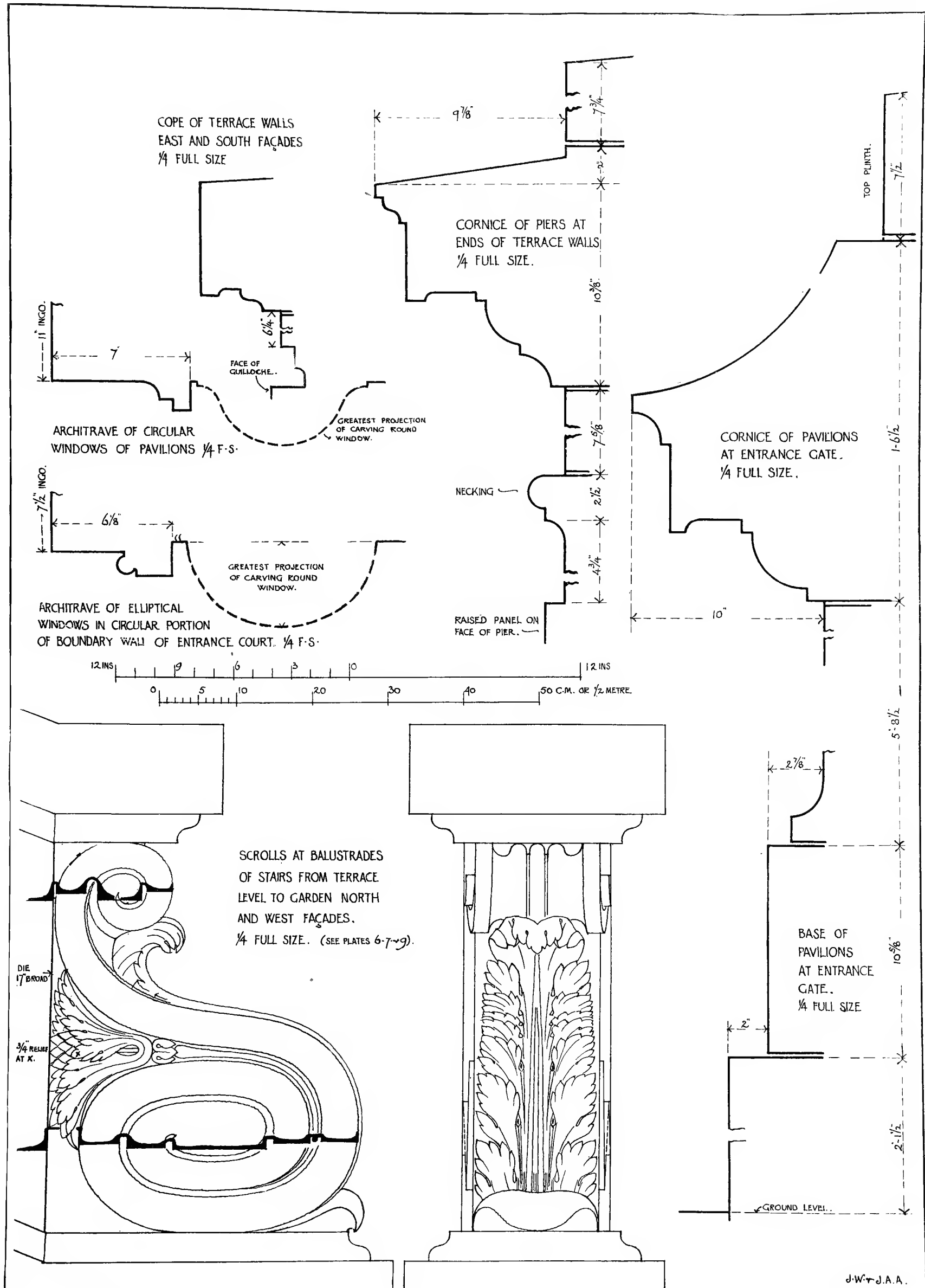


DETAIL OF WEST ELEVATION.

DÉTAIL DE LA FAÇADE OUEST

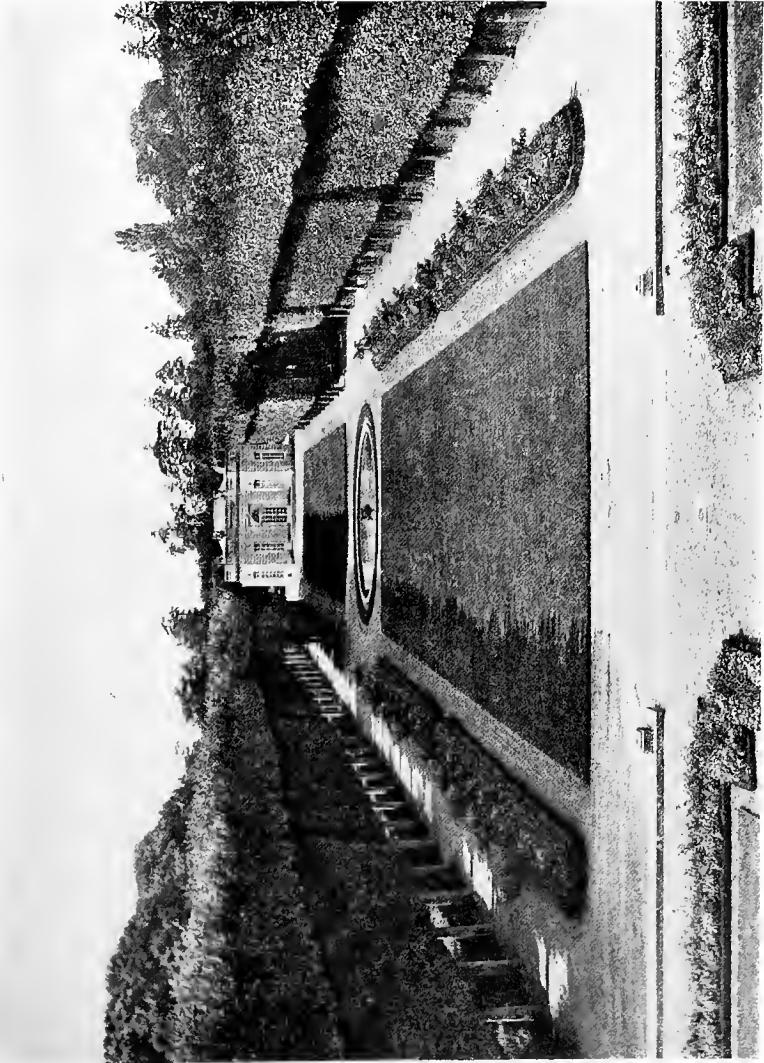






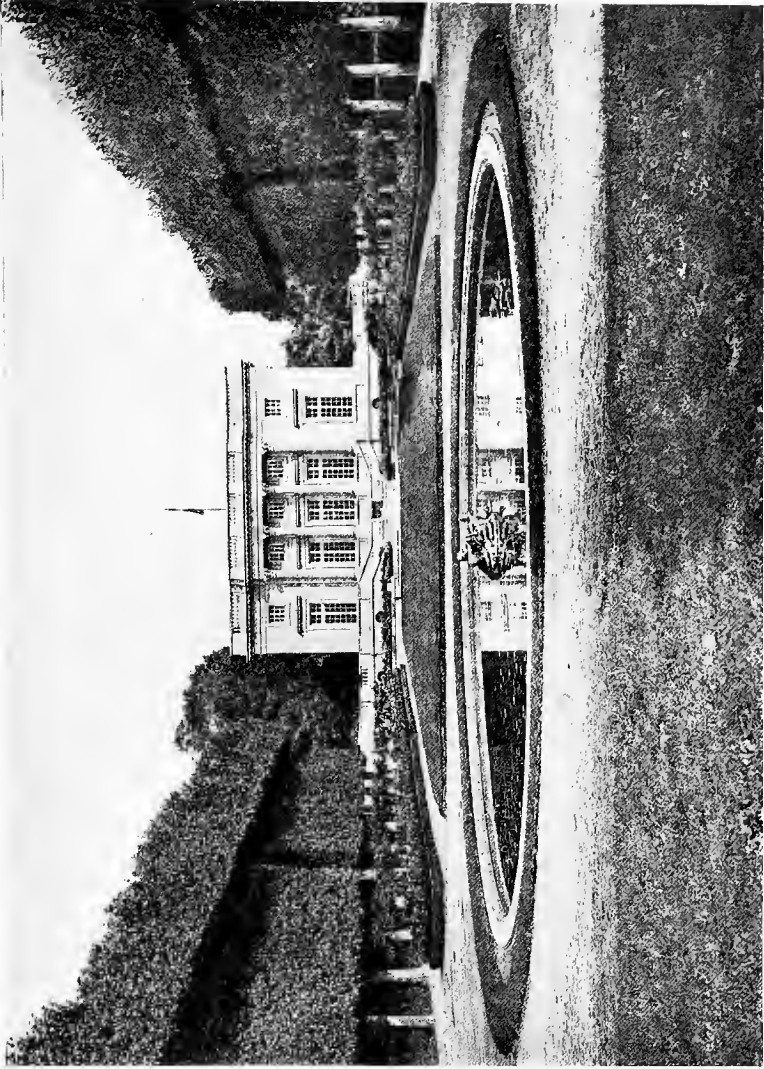
DETAILS OF STONEMWORK.

DÉTAILS DE PIERRE.



FORMAL GARDEN
FROM THE PETIT TRIANON.

JARDIN FRANÇAIS
VU DU PETIT TRIANON.



THE PETIT TRIANON
FROM THE FORMAL GARDEN.

LE PETIT TRIANON
VU DU JARDIN FRANÇAIS.



ENTRANCE COURT
FROM THE PETIT TRIANON.

COUR D'ENTRÉE
VUE DU PETIT TRIANON.



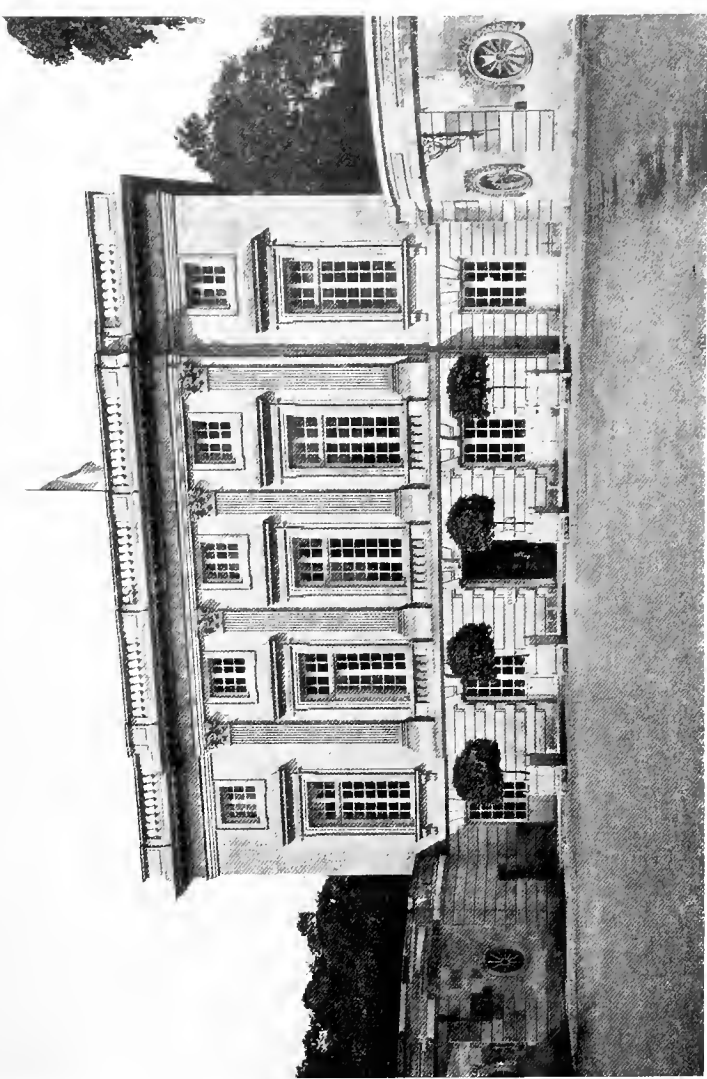
THE PETIT TRIANON
AND ENTRANCE GATES.

LE PETIT TRIANON
ET GRILLES D'ENTRÉE.



NORTH FRONT.

FAÇADE NORD.



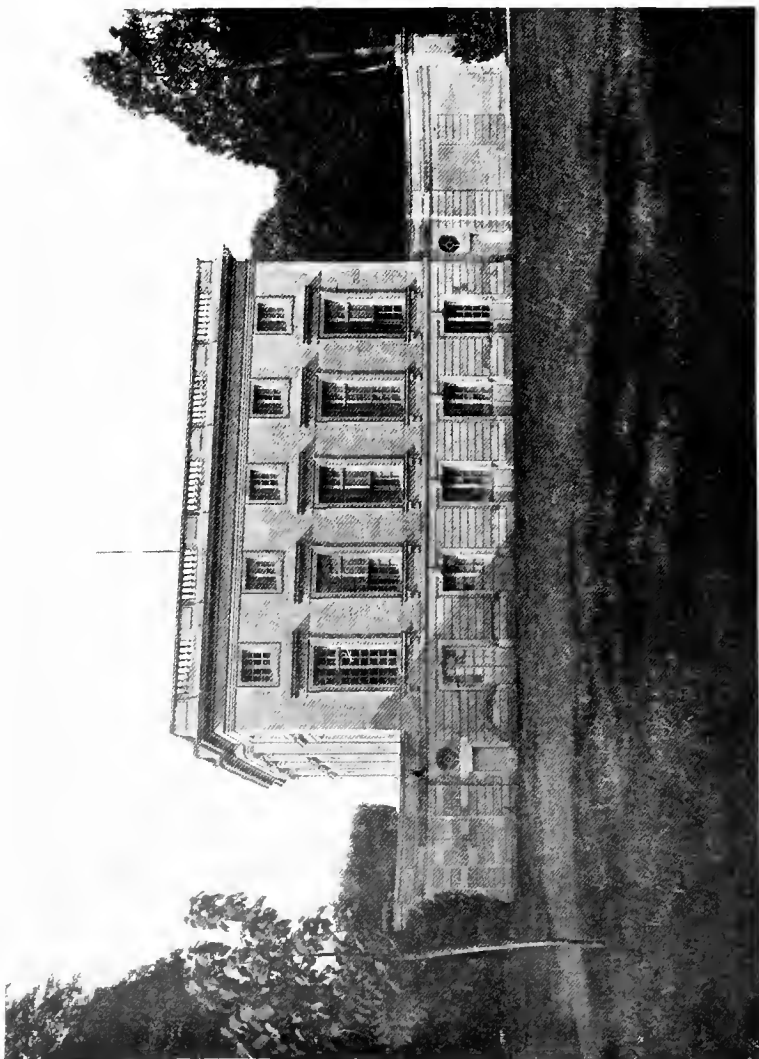
SOUTH FRONT.

FAÇADE SUD.



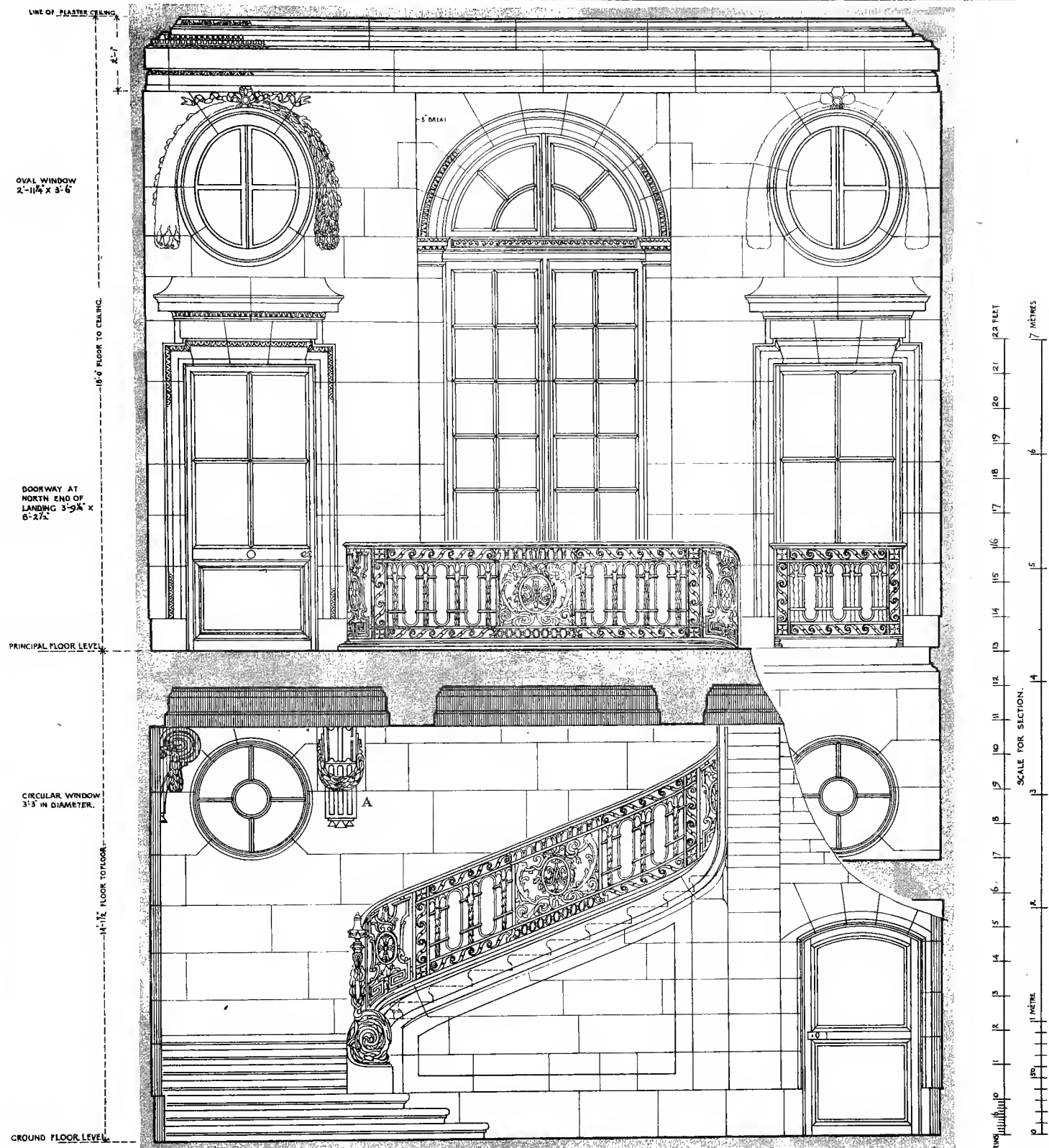
WEST FRONT.

FAÇADE OUEST.

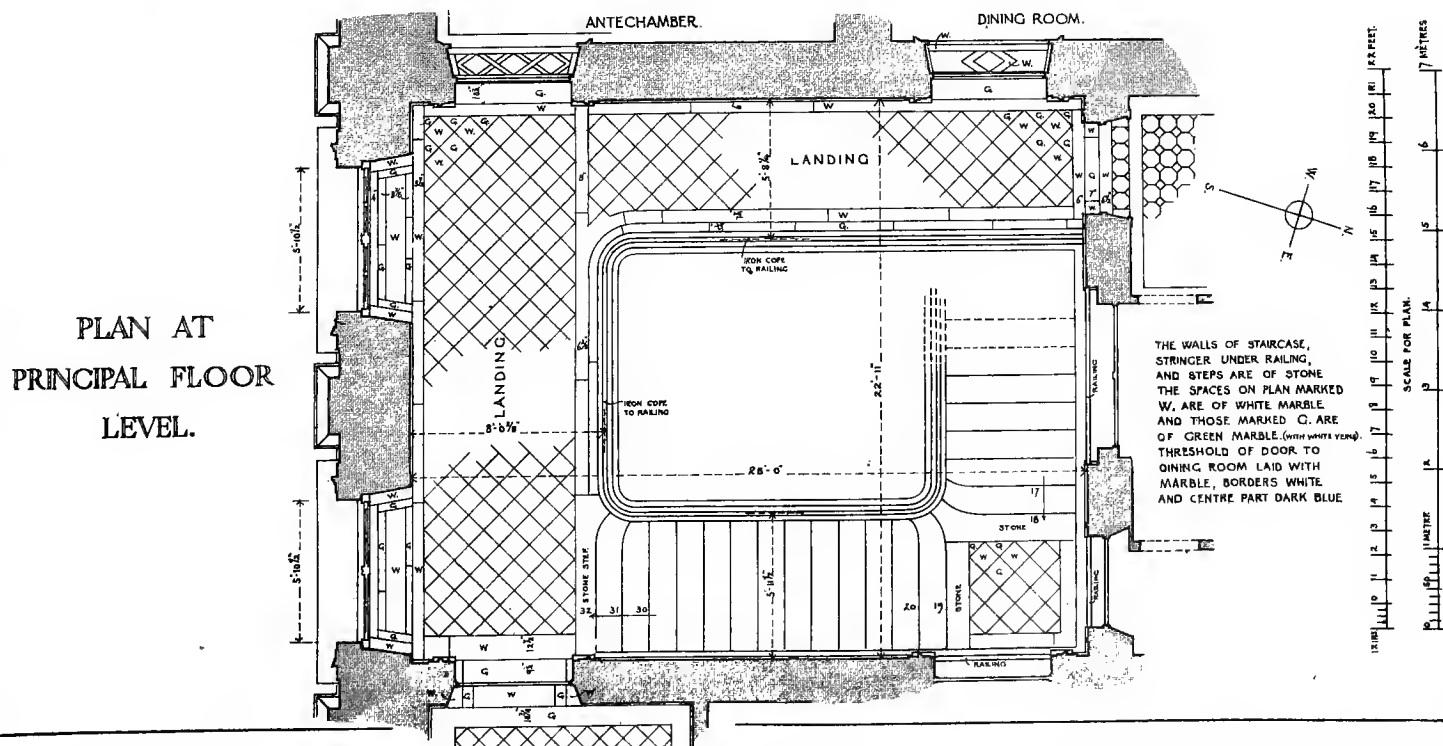


EAST FRONT.

FAÇADE EST.



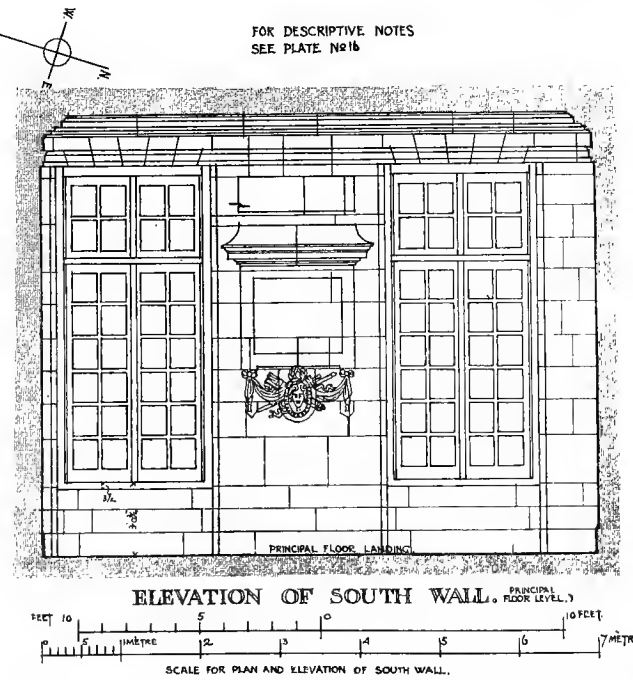
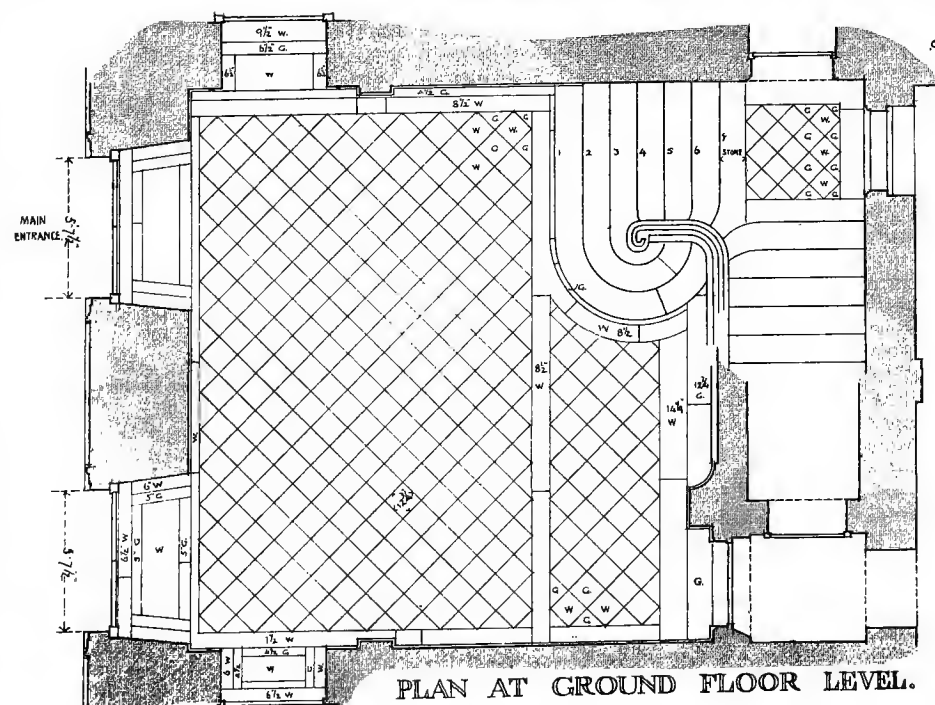
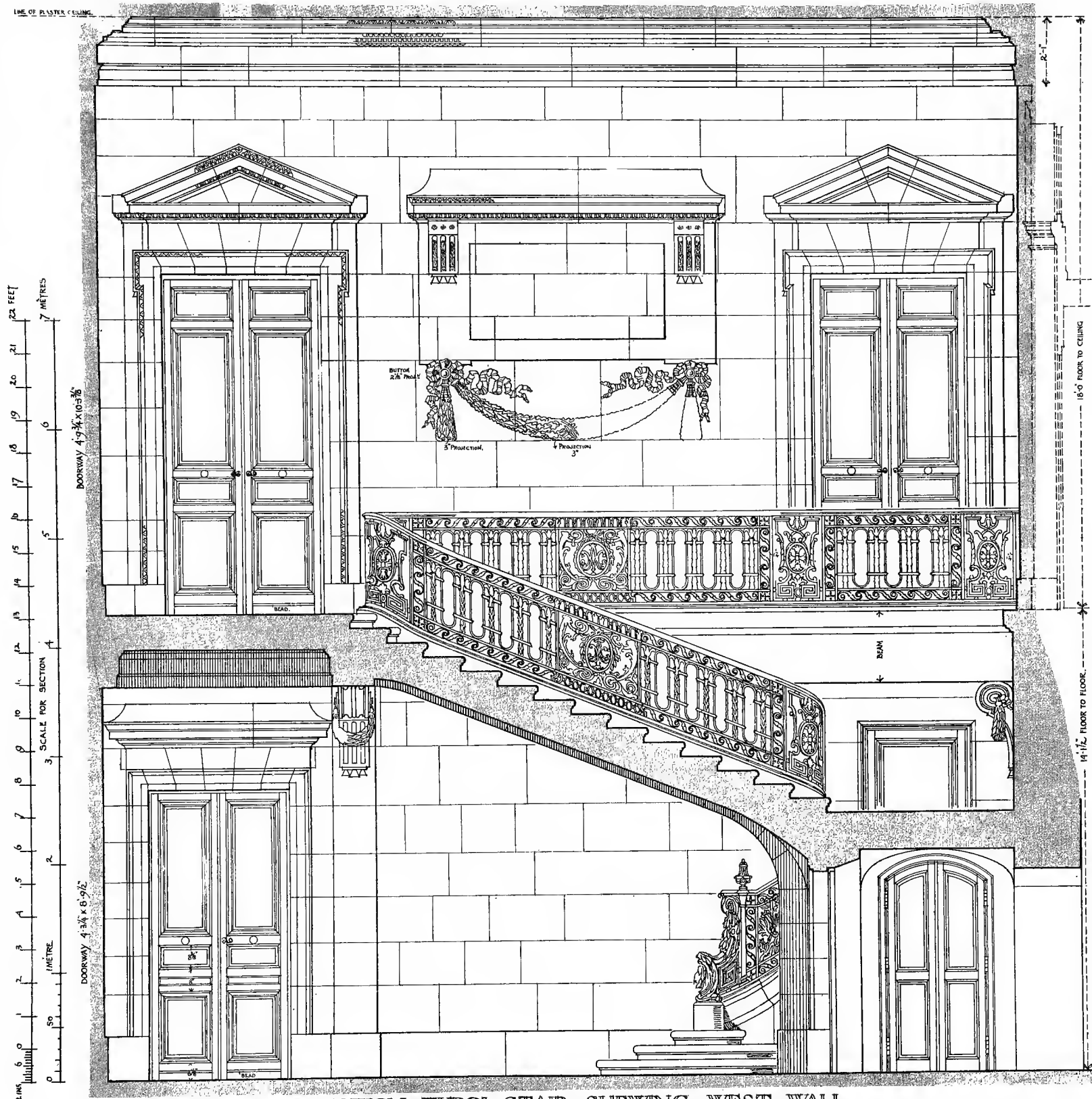
SECTION THRO' LANDING SHEWING NORTH WALL.



PLAN AT
PRINCIPAL FLOOR
LEVEL.

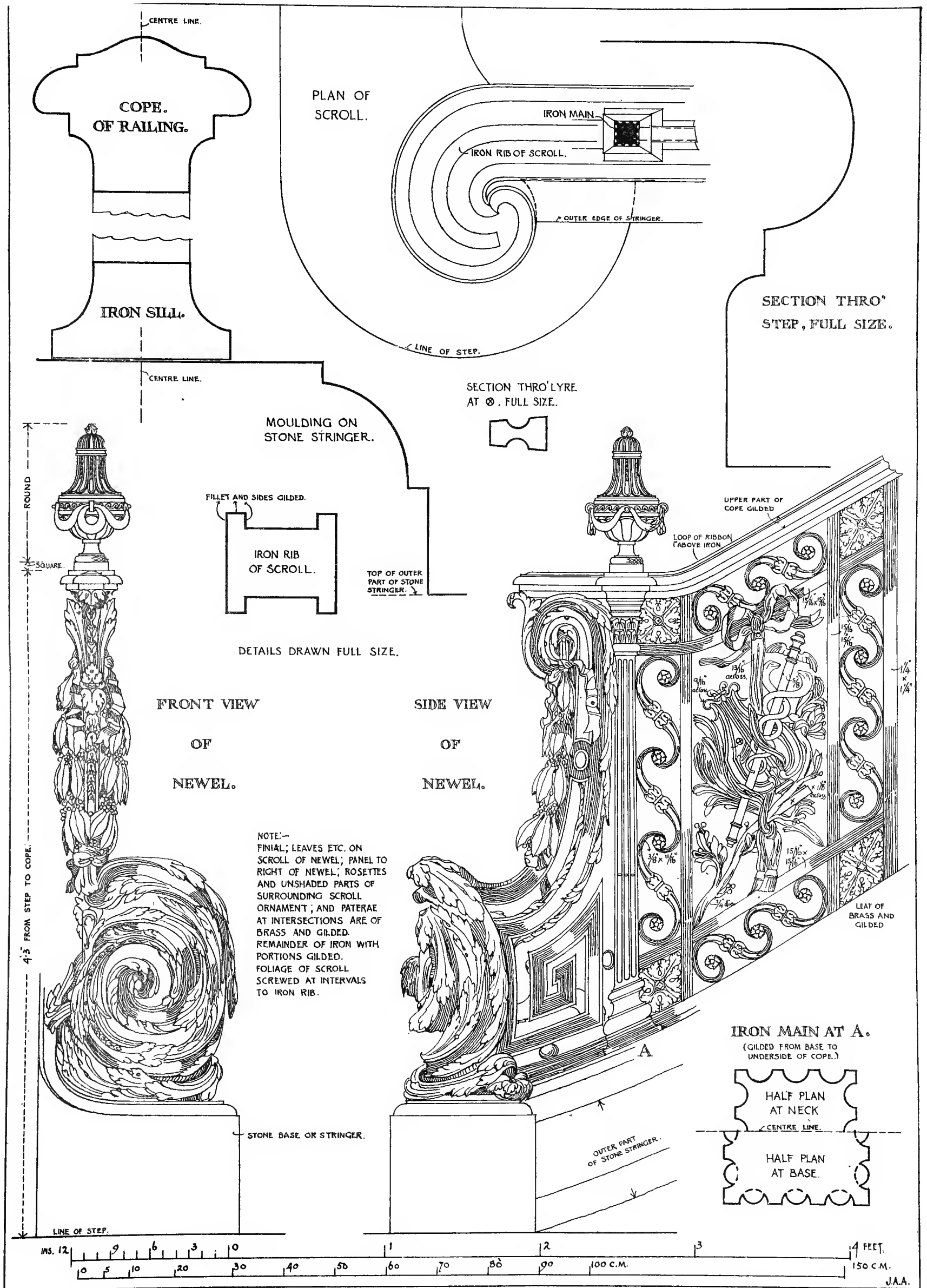
PRINCIPAL STAIRCASE.

ESCALIER PRINCIPAL



PRINCIPAL STAIRCASE.

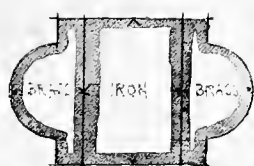
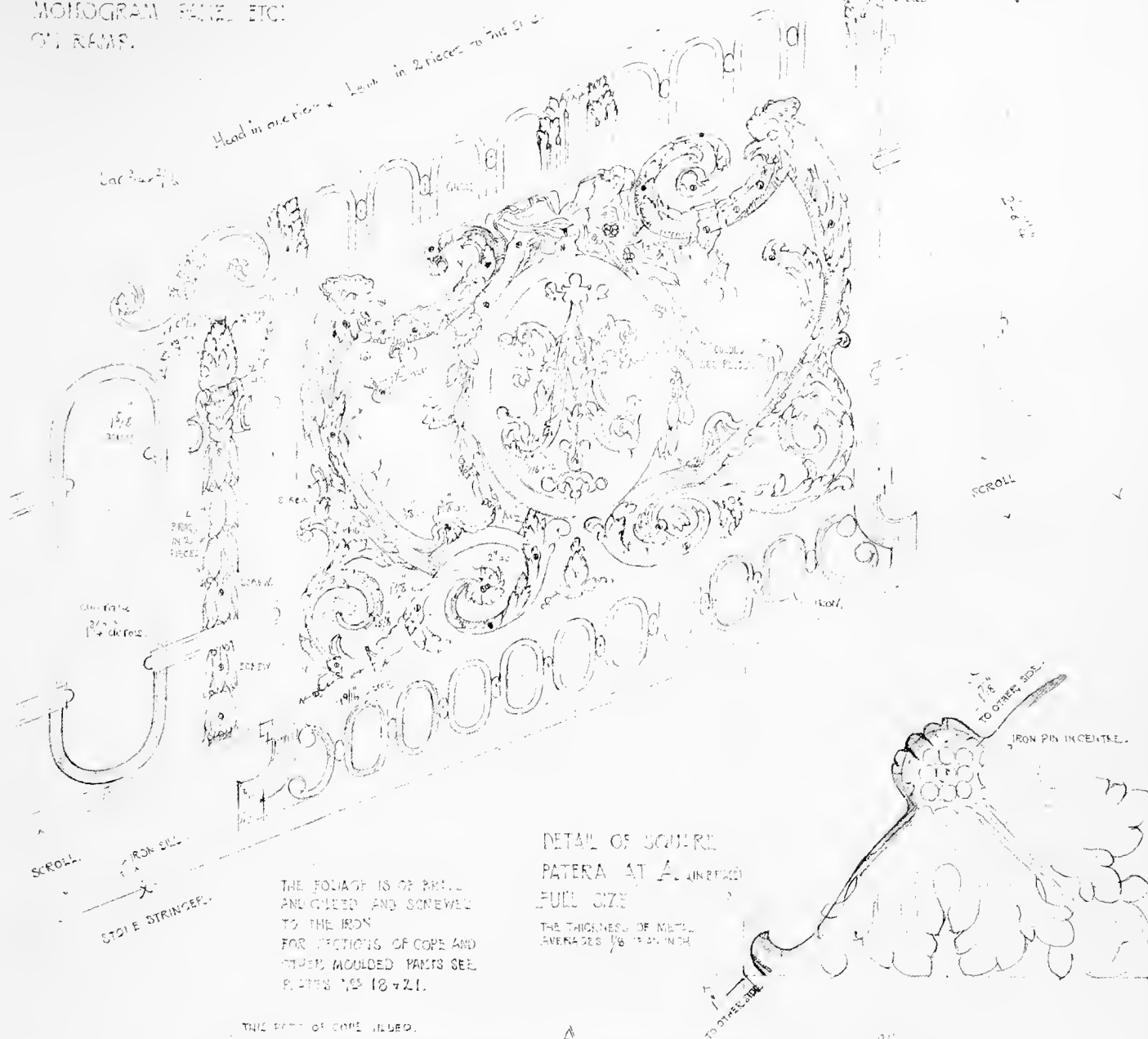
ÉSCALIER PRINCIPAL.



PRINCIPAL STAIRCASE.
DETAILS OF WROUGHT-IRON RAILING—NEWEL.

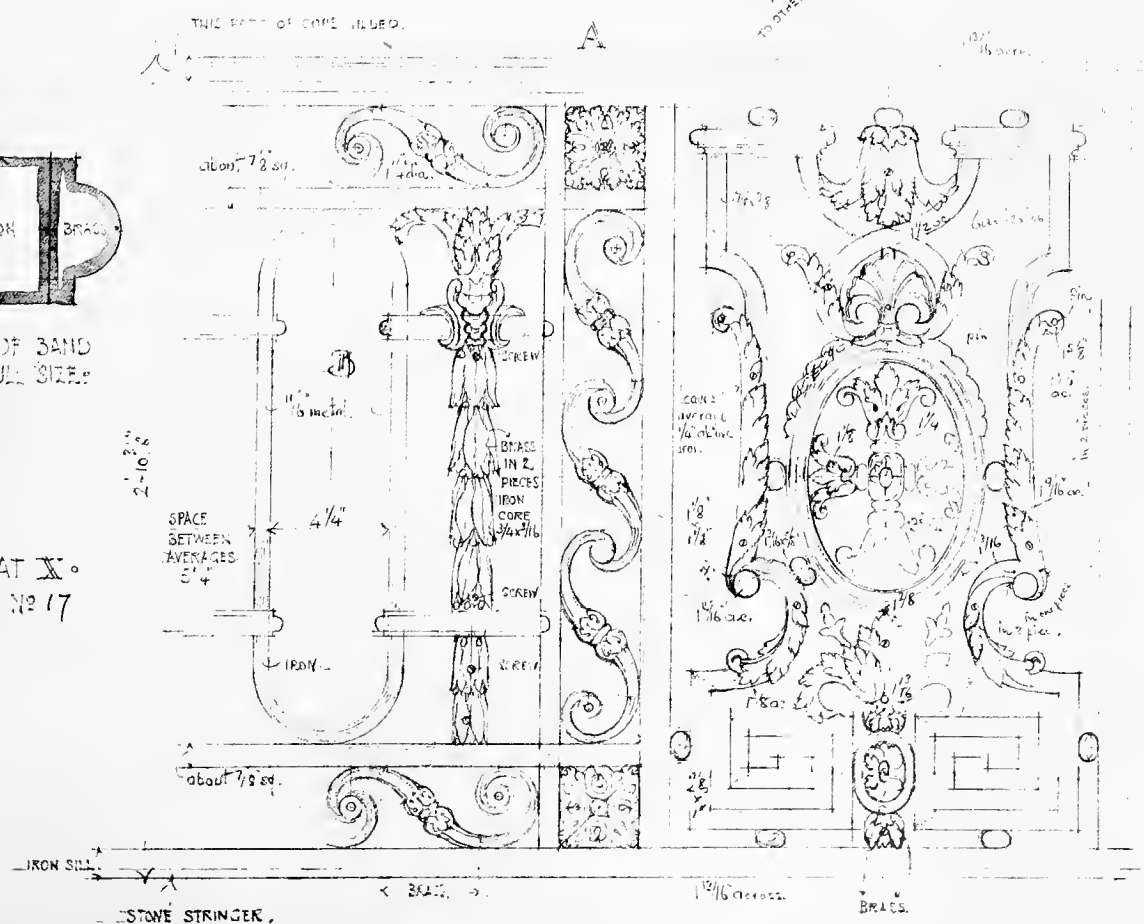
ESCALIER PRINCIPAL.
DÉTAILS DE LA RAMPE EN FER FORGÉ.

MONOGRAM PANEL ETC.
ON RAMPS.



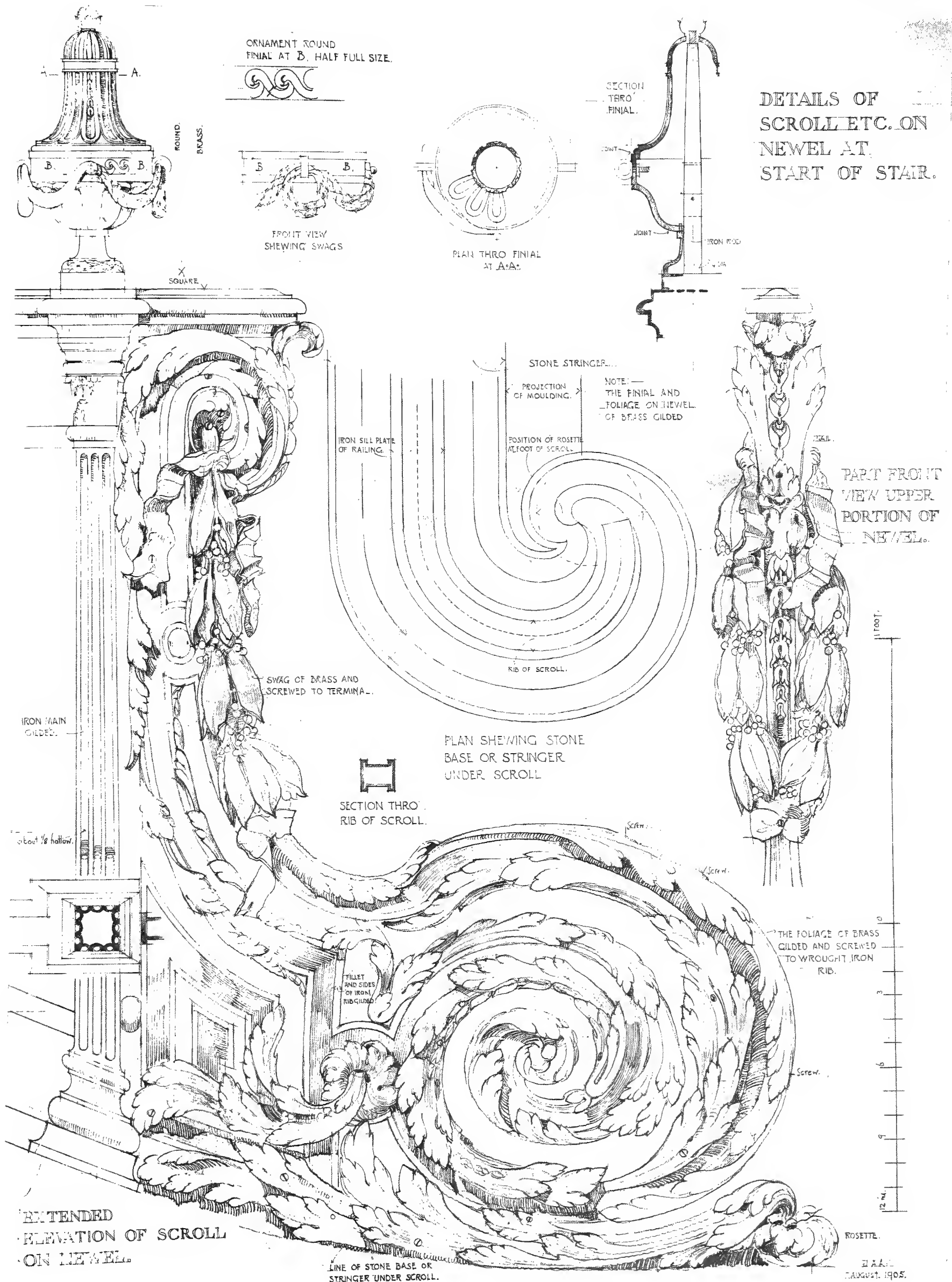
DETAIL OF BAND
AT FULL SIZE

PANELS AT X.
ON PLATE NO 17



PRINCIPAL STAIRCASE.
DETAILS OF WROUGHT-IRON RAILING

ESCALIER PRINCIPAL
DÉTAILS DE LA RAMPE EN FER FORGÉ
PANNEAUX.



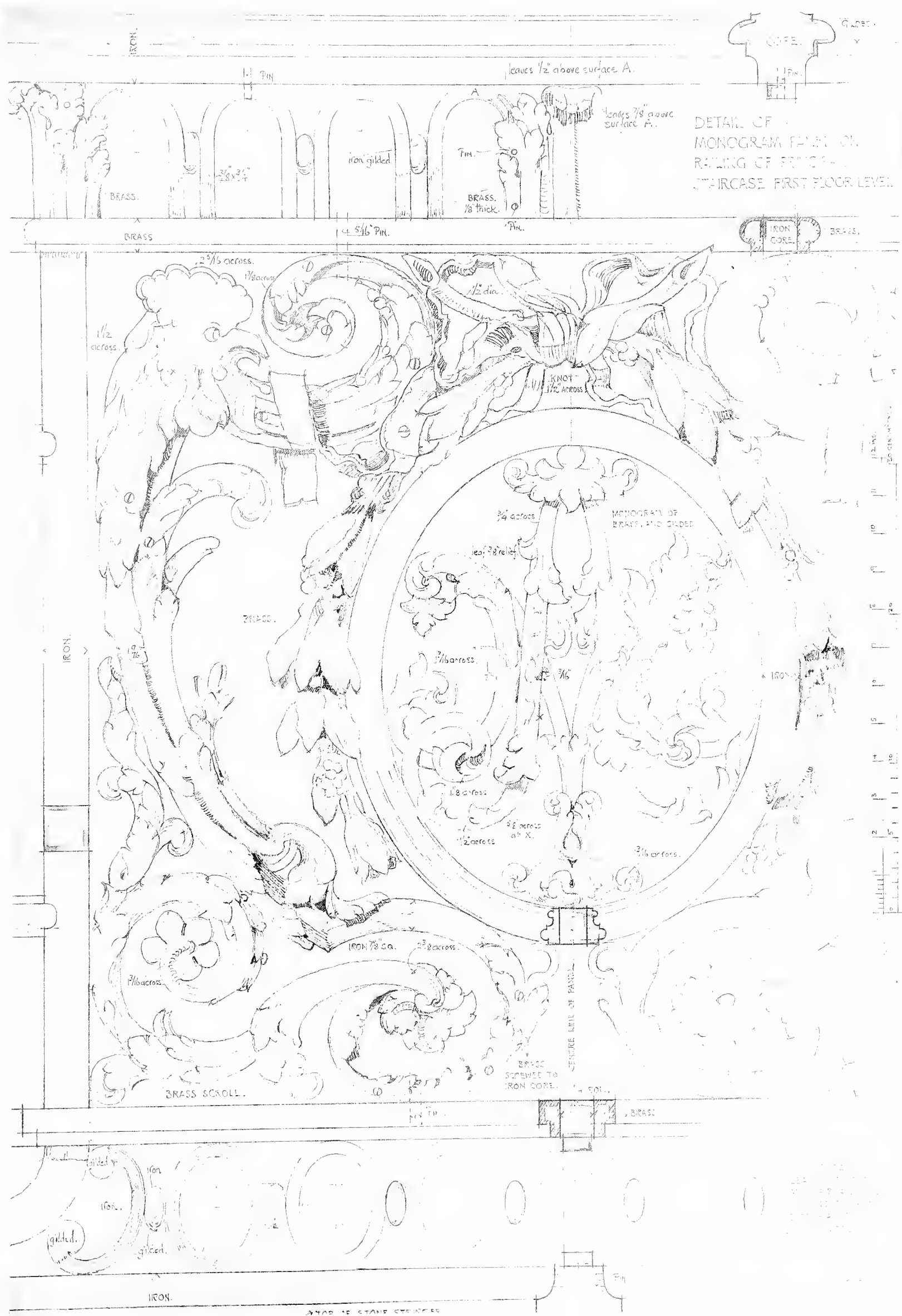
PRINCIPAL STAIRCASE.

ESCALIER PRINCIPAL.

DETAILS OF WROUGHT-IRON RAILING
SCROLL ON NEWEL.

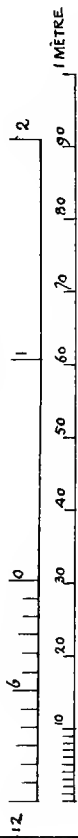
DÉTAILS DE LA RAMPE EN FER FORGÉ
RINCEAU AU DEPART.

2222
AUGUST, 1905.



PRINCIPAL STAIRCASE.
DETAILS OF WROUGHT-IRON RAILING

ESCALIER PRINCIPAL.
DETAILS DE LA RAMPE EN FER FORGÉ



PRINCIPAL STAIRCASE.

WORK.

ESCALIER PRINCIPAL.

DÉTAILS DE PIERRE.

Architectural elevation drawing of a fireplace wall. The drawing shows a large central fireplace opening with a mirror above it. To the right is a modern white enameled earthenware stove. The wall is composed of various panels, some labeled 'PLASTER' and 'STONE SCULPTION'. A scale bar at the bottom indicates measurements from 0 to 18 feet. The title 'ELEVATION OF FIREPLACE WALL' is written vertically on the right side.

PANEL MOULD 3
 OPPOSITE DOOR TO ROOM.
 MIRRORING AT 8" SHEW
 ON PLATE CONTAINING
 WINDOW AND DOOR
 FURNITURE.

STILE ROUND MIRROR → MIRROR MOULD.
 2 3/4 INCHES

STAIRCASE SIDE.
 LOCK RAIL OF
 PANELS OF
 DOOR.

FACE OF STILE.

STILE.

→ PANEL MOULD 2.

MOULDING
 OVER MIRROR.

(THIS OGEE FORMS
 PANEL MOULD 4.)

STILE INCO
 OF DOORWAY.

TOP AND BOTTOM PANELS
 OF DOOR.

DOOR

STILE.

STILES OF WALL
 PANNELLING AVERAGE
 2 3/8" EXCEPT BOTTOM
 RAIL OF DADO WHICH
 IS 1 3/8" RAIL BELOW
 PLASTER CORNICE. IS 2 9/8"
 DADO COPE AND SKIRTING OF
 SIMILAR DETAIL TO THOSE IN
 DRESSING ROOM.

BREAK OVER
 DOOR ARCHITRAVE.

→ PANEL MOULD 1.

DOOR

HINGE.

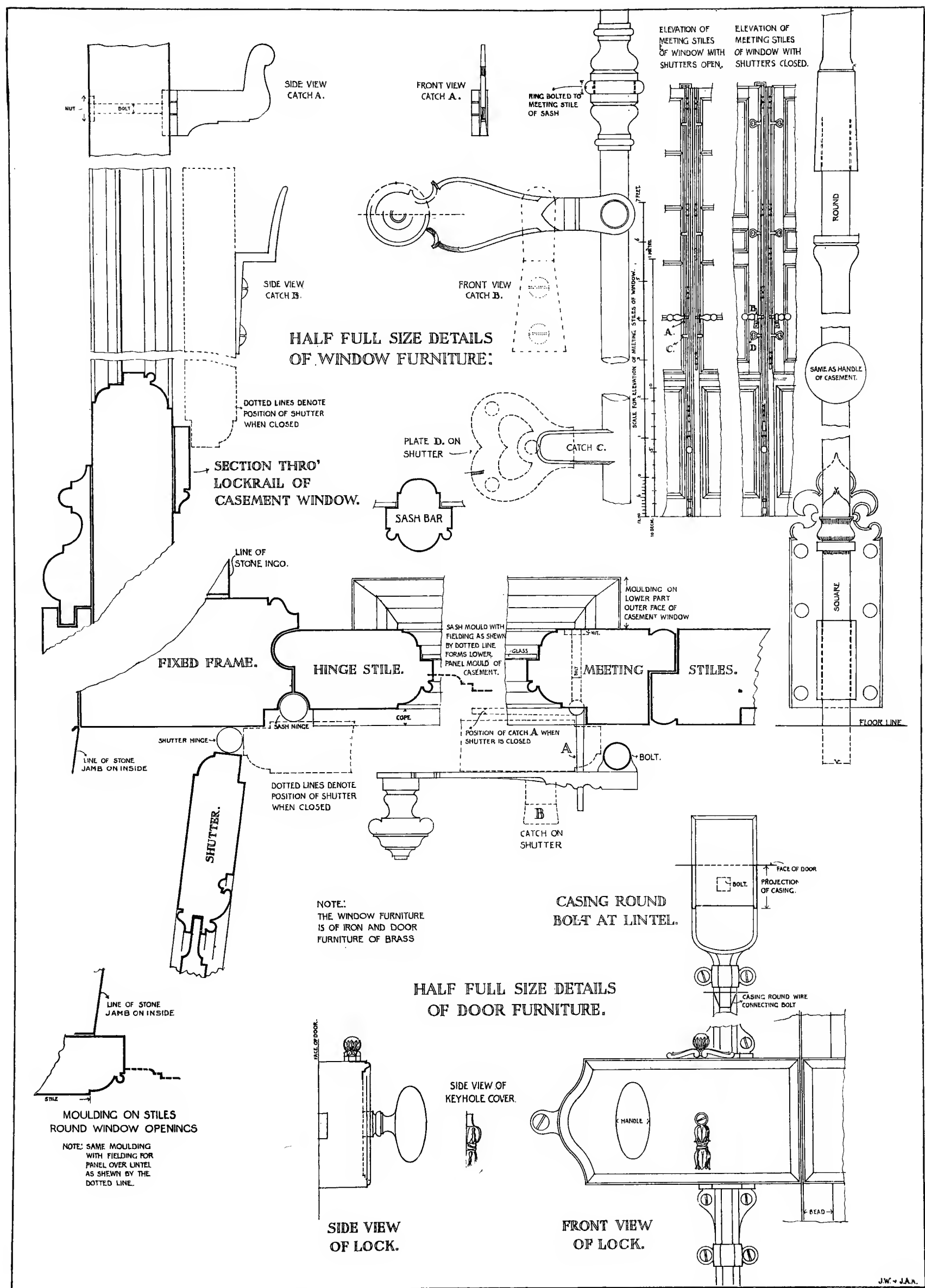
ARCHITRAVE
 AND DOOR STANDARD.

FACE OF
 STILE.

DETAILS DRAWN FULL SIZE.

NOTE.
 BLOCK TO MIRROR MOULD.
 1 1/4" HIGH.

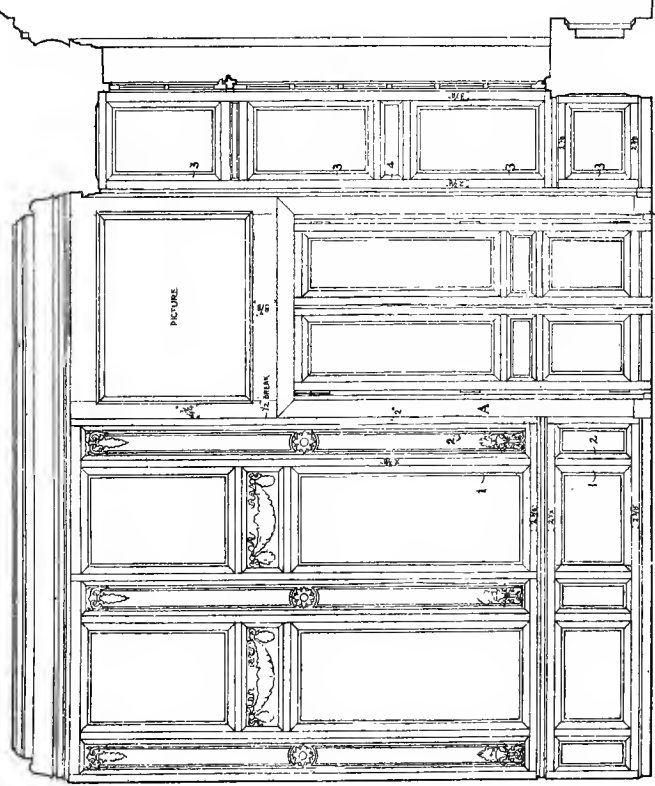
DOTTED SECTION
 DENOTES FELDING
 ON PANELS 1 ON WALLS.



J.W. & J.A.R.

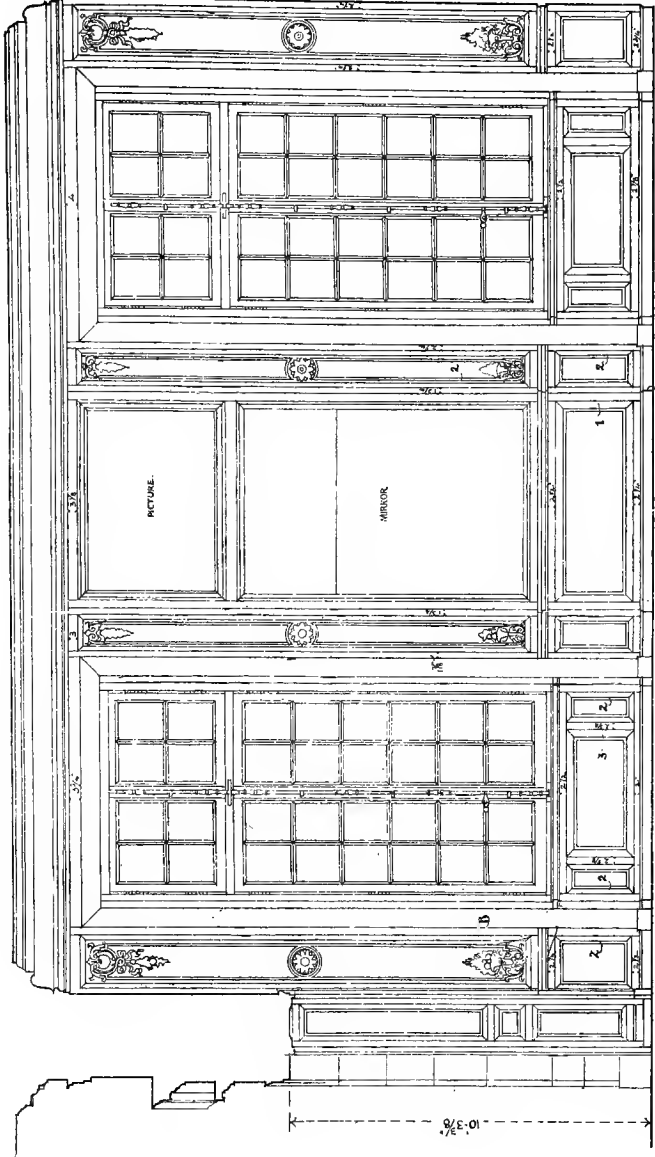
BILLIARD ROOM.
DETAILS OF WINDOW AND DOOR FURNITURE.

SALLE DE BILLARD.
DÉTAILS DE LA GARNITURE DES FENÊTRES ET DE LA PORTE.



ELEVATION OF EAST WALL.

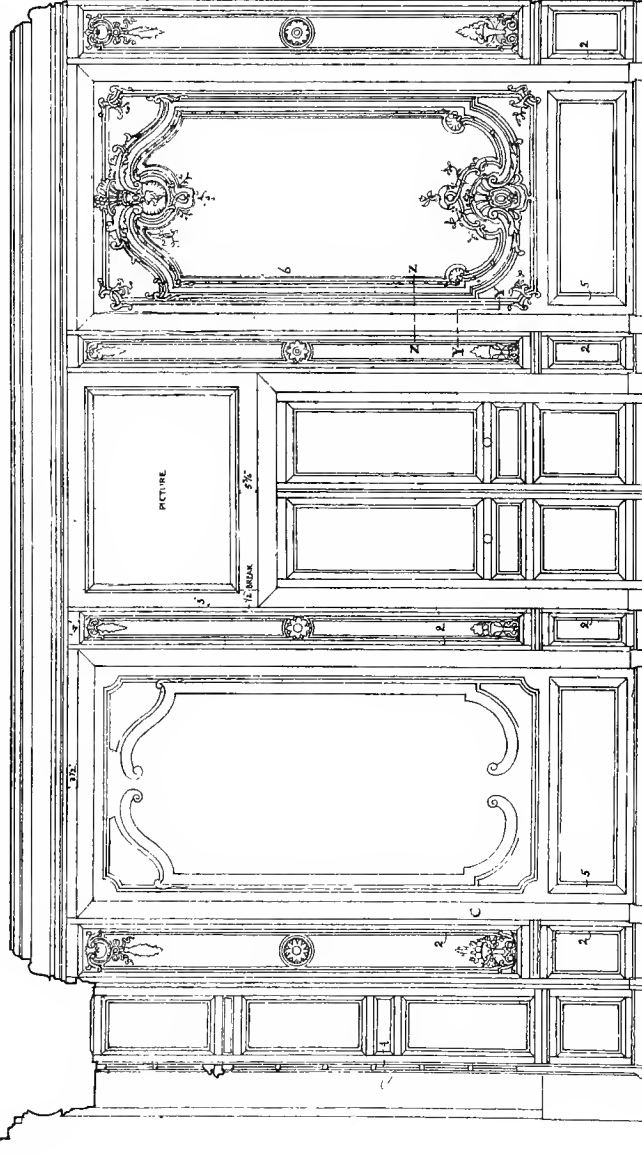
f— DOOR FROM STAIRCASE.



ELEVATION OF SOUTH WALL.

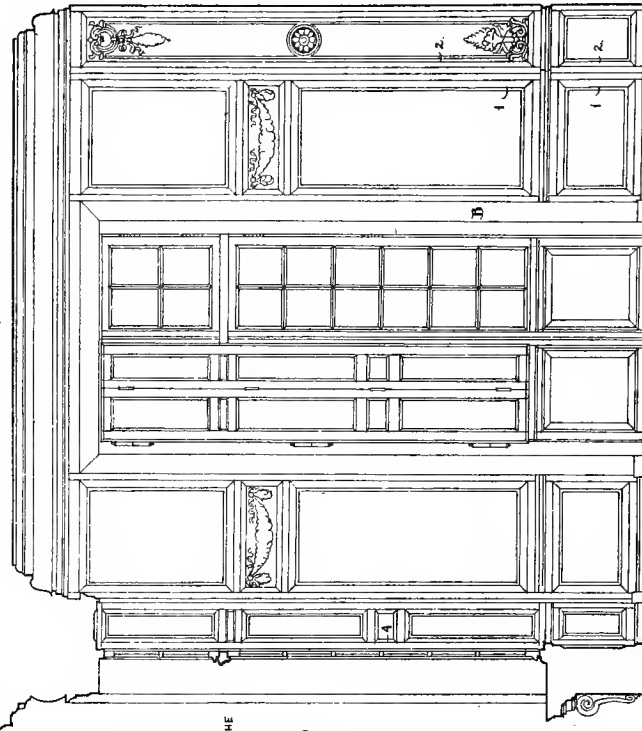
PANEL MOLDINGS ON JAMB OF DOORWAY ARE SIMILAR TO MOLDINGS OF LARGE PANELS ON SHUTTERS OF WINDOWS.

FURNITURE OF WINDOWS SIMILAR TO THAT OF SALON WINDOWS.



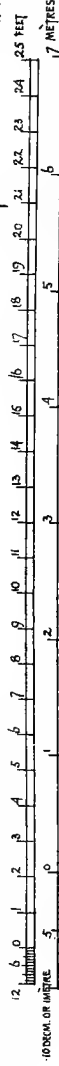
ELEVATION OF NORTH WALL.

DOOR ARCHITRAVE SIMILAR TO ARCHITRAVES A-B, & C.



ELEVATION OF WEST WALL.

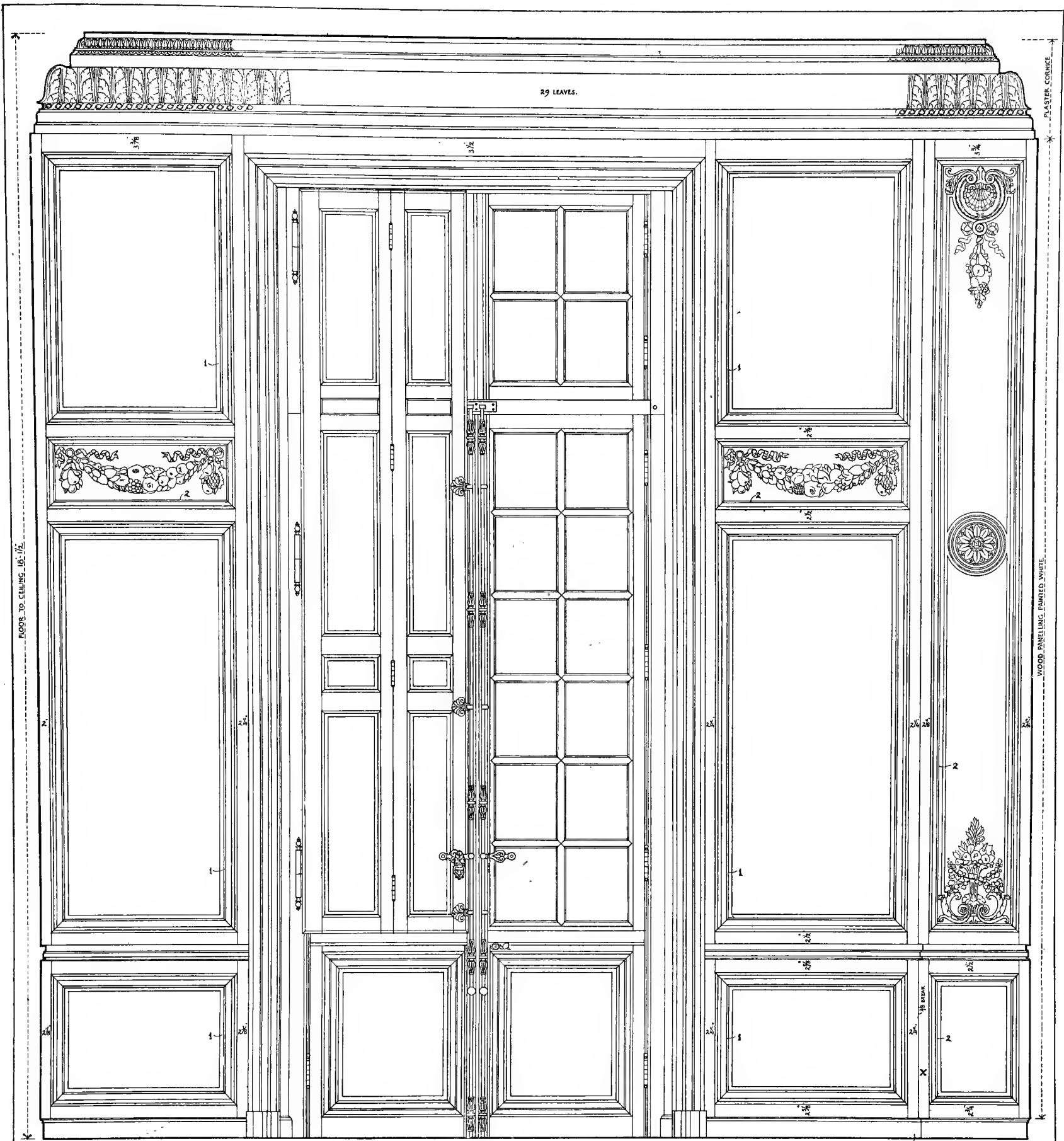
THE PLASTER CORNICE IS OF SIMILAR SECTION TO CORNICE IN SMALL SALON BUT IN TOP CAVETTO THERE IS LEAF ENRICHMENT INSTEAD OF FLUTING, AND LEAVES IN LARGE HOLLOW NOT SO POINTED AS IN SMALL SALON OTHER ENRICHMENTS ARE THE SAME. SEE PLATE NO 39 THE PICTURE MOLDINGS ARE OF SIMILAR SECTION TO PICTURE MOLD ON SOUTH WALL SMALL SALON FOR OTHER DESCRIPTIVE NOTES SEE PLATE NO 28



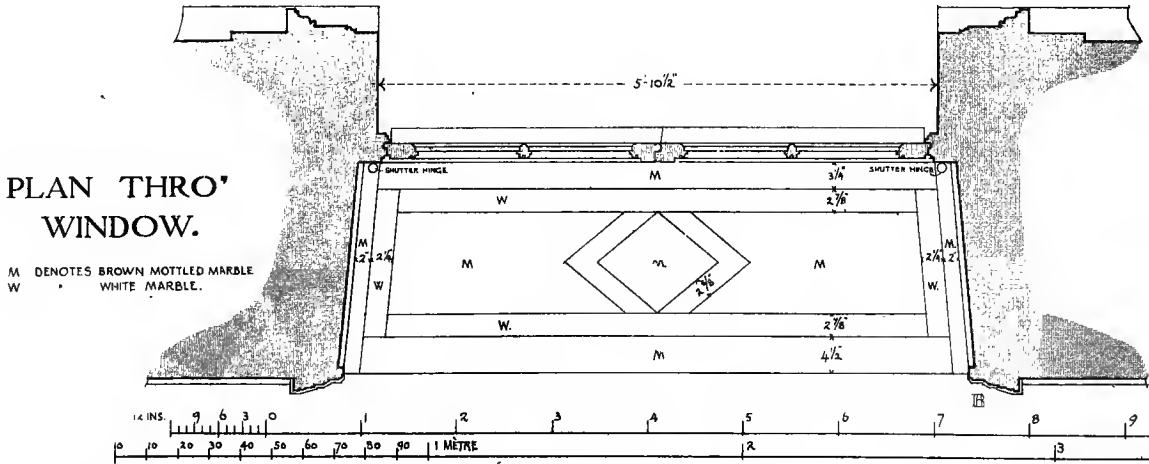
J.A.A.

ANTECHAMBER.
KEY ELEVATIONS OF WALLS.

ANTECHAMBER.
ELEVATIONS À PETITE ÉCHELLE DES FACES.



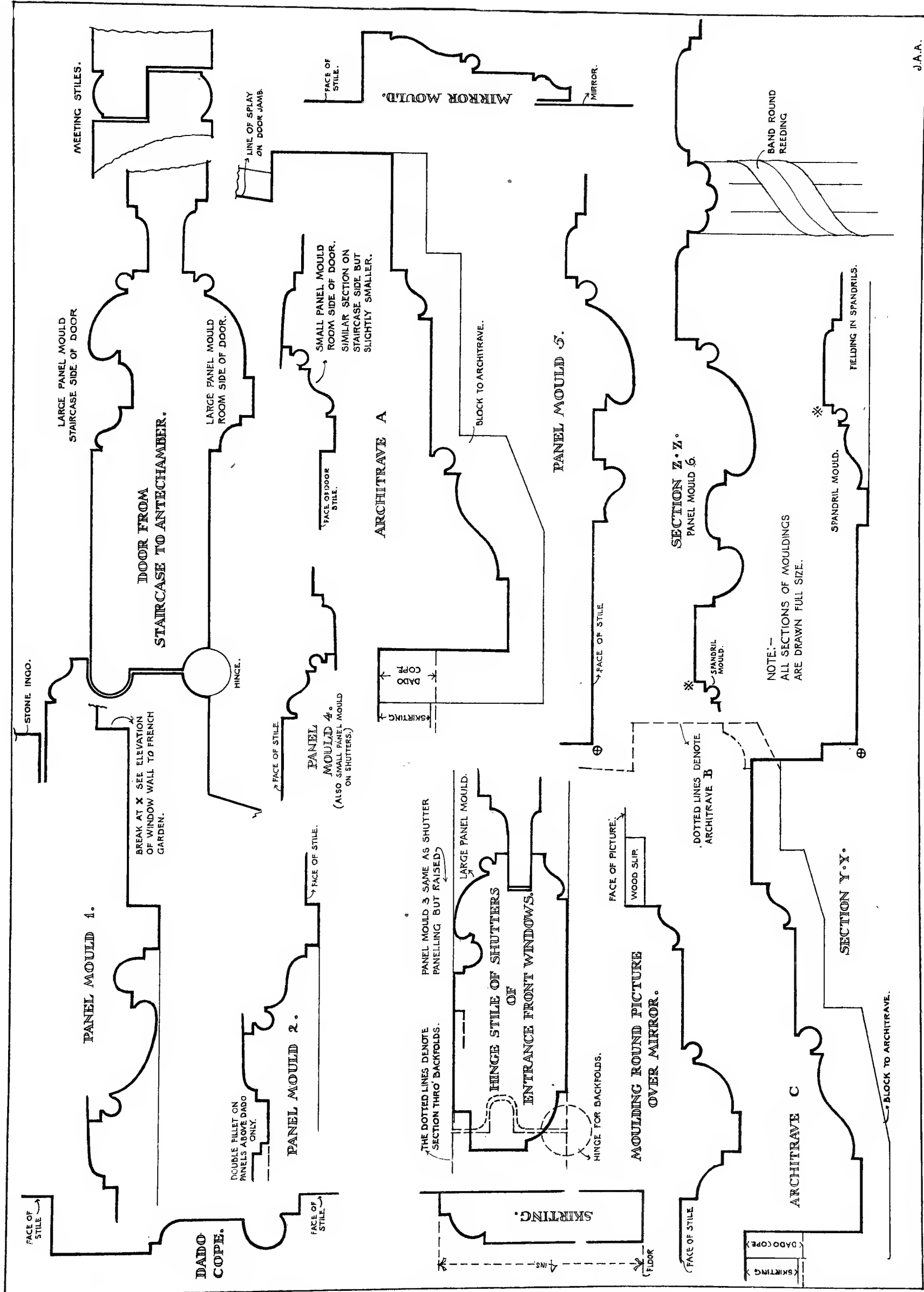
ELEVATION OF WEST WALL.



THE GREATEST PROJECTION OF CARVING IN SMALL HORIZONTAL PANELS IS ABOUT 1 1/8". THE LEAVES AT BORDERS OF SWAGS HAVE 1/16" TO 1/8" PROJECTION. THE GREATEST PROJECTION OF CARVING AT LOWER PART OF LONG NARROW PANEL IS ABOUT 3/8". THE FRUIT IN VASE PROJECTS 5/16" FROM FACE OF PANEL. THE STILES AND RAILS OF WALL PANELLING ARE PINNED AT JOINTS.

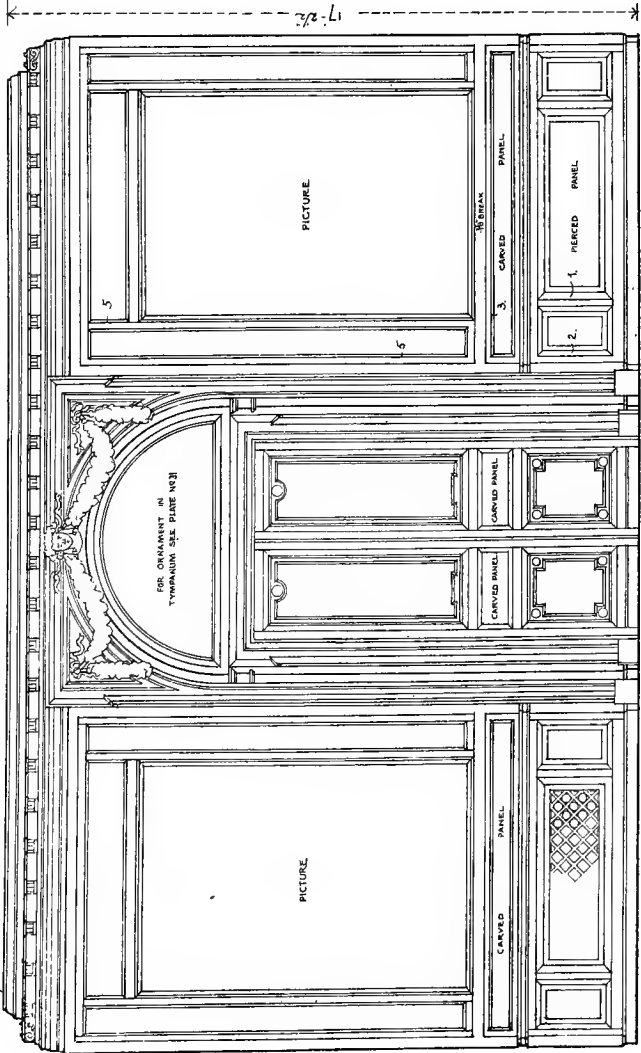
ANTECHAMBER.
ELEVATION OF WEST WALL.

ANTICHAMBRE.
ÉLEVATION DU CÔTÉ OUEST.

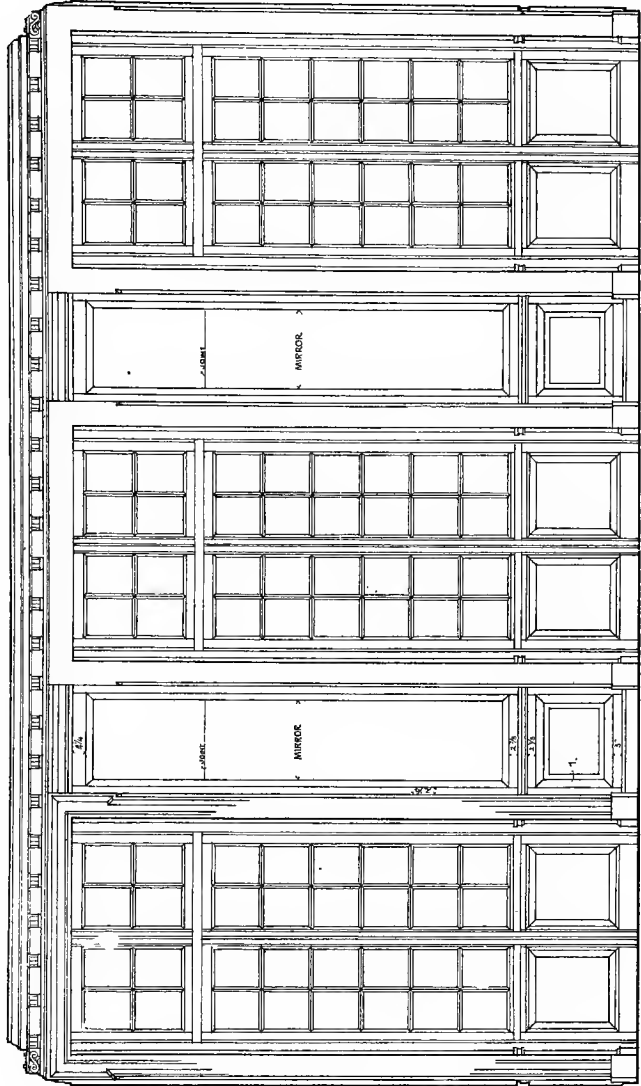


ANTECHAMBER.
DETAILS OF WOODWORK.

ANTICHAMBRE.
DÉTAILS DES BOISERIES.

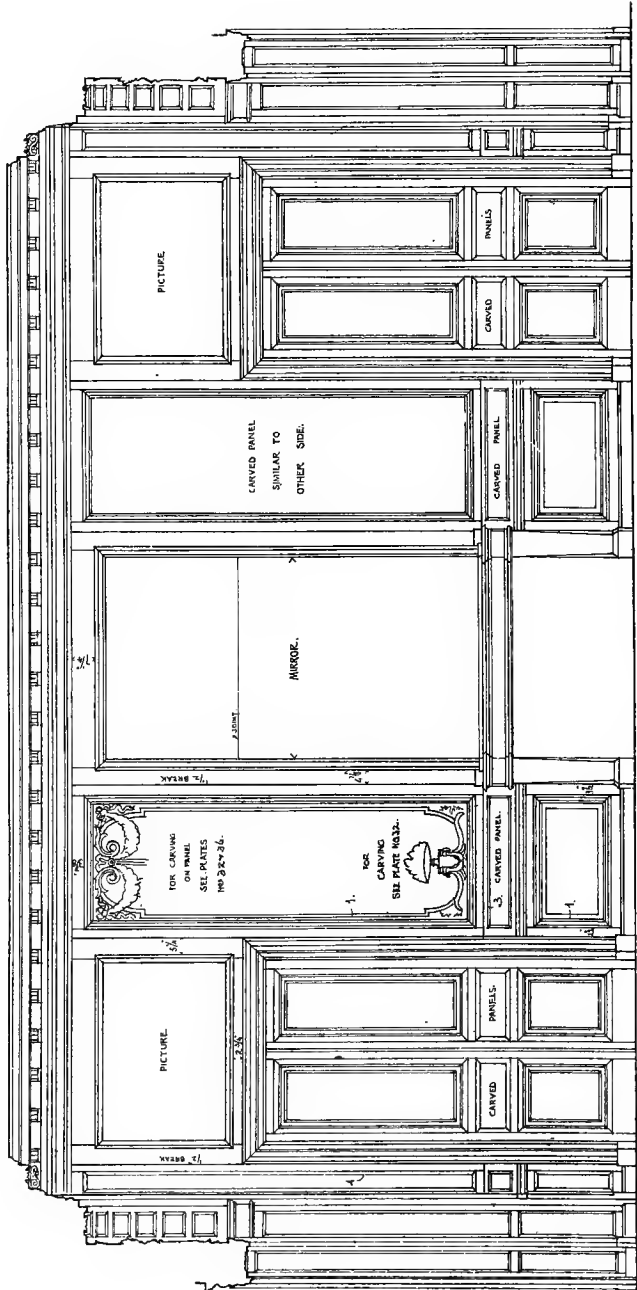
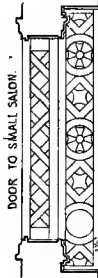


ELEVATION OF NORTH AND SOUTH WALLS.

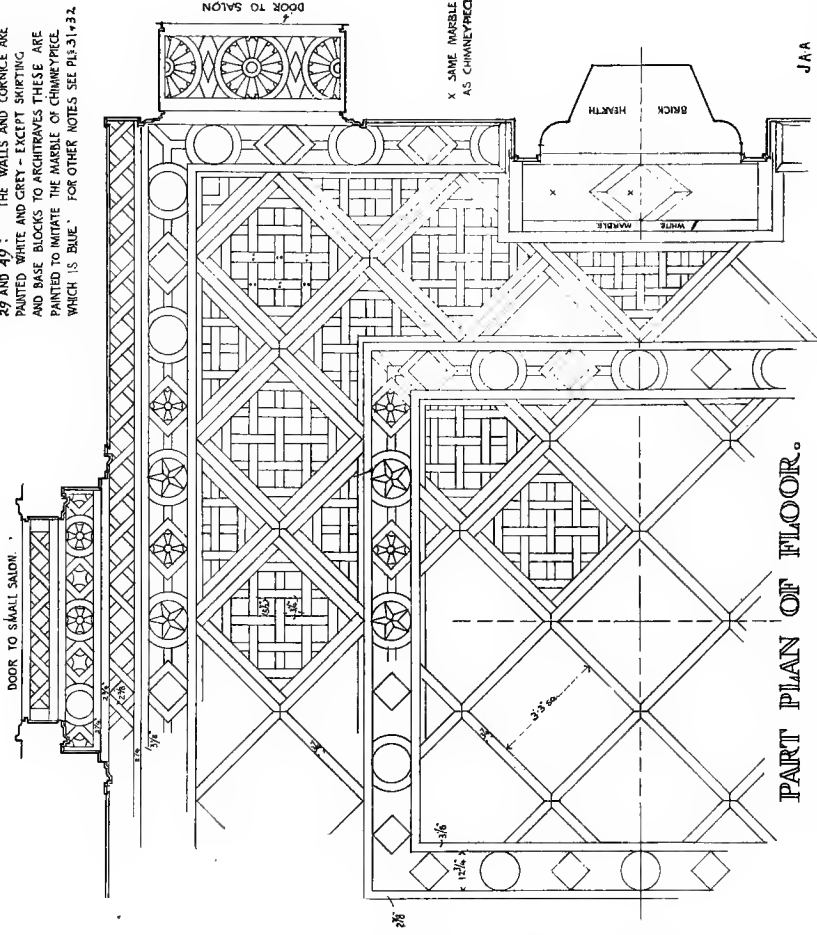
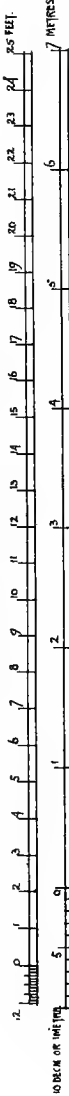


ELEVATION OF WEST WALL.

FOR DETAILS AND ARRANGEMENT OF SHUTTER AND FURNITURE OF WINDOWS SEE PLATES NOS 27-28 29 AND 49: THE WALLS AND CORNICE ARE PAINTED WHITE AND GREY - EXCEPT SKIRTING AND BASE BLOCKS TO ARCHITRAVES THESE ARE PAINTED TO IMITATE THE MARBLE OF CHANNY-PRICE WHICH IS BLUE. FOR OTHER NOTES SEE PL. 31-32.



ELEVATION OF EAST WALL.

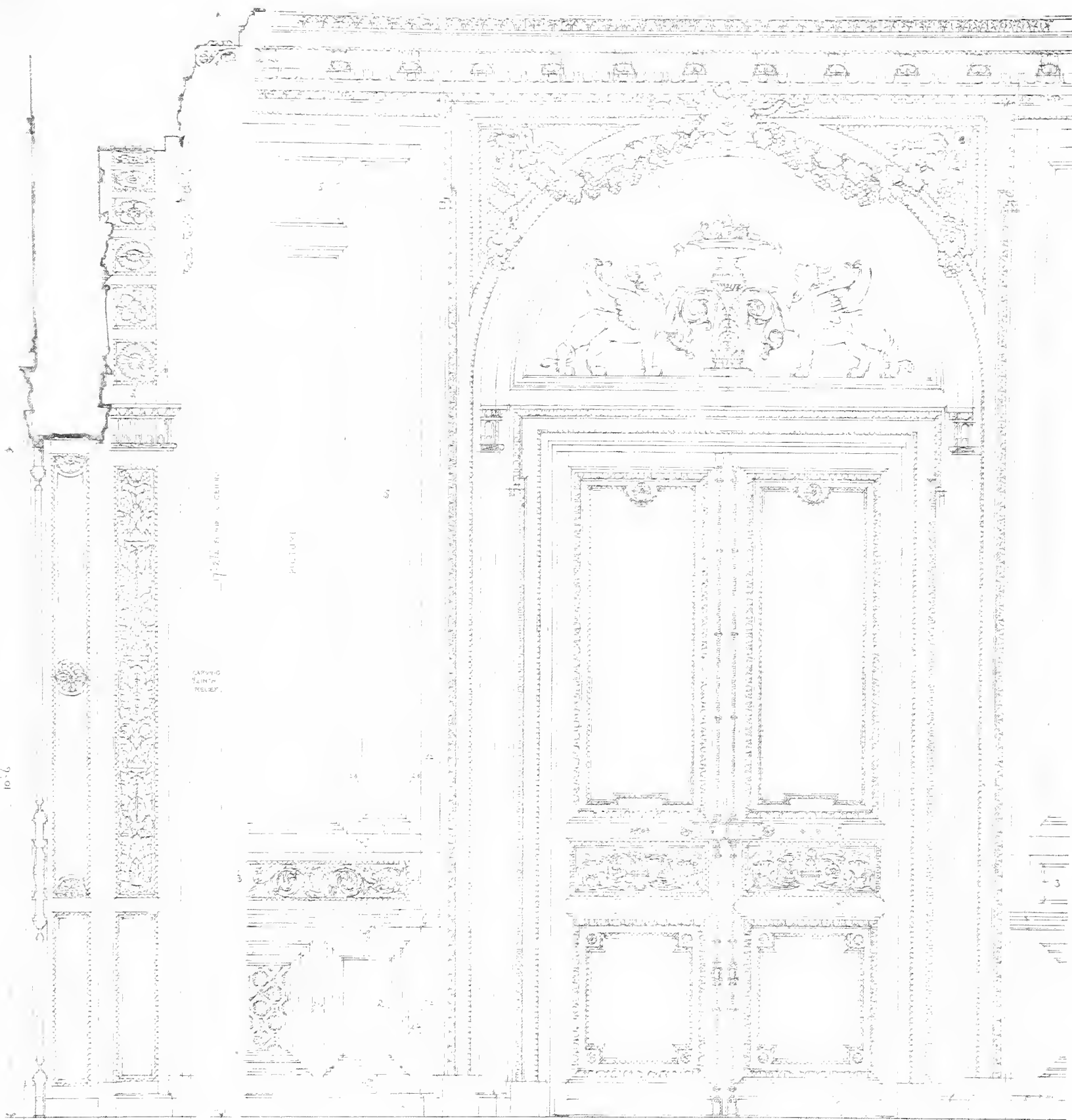


PART PLAN OF FLOOR.

DINING ROOM.

KEY ELEVATIONS OF WALLS.

SALLE A MANGER.
ÉLEVATIONS À PETITE ÉCHELLE DES FACES.



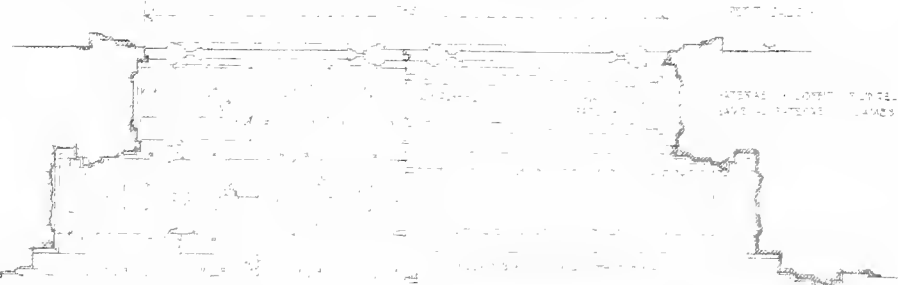
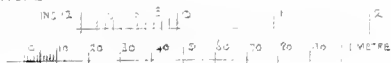
SECTION.

ELEVATION TO DINING ROOM.

NOTES.—
ALL MOLDINGS AND CARVING,
AND MOLDING OF CORNICE ARE
PAINTED WHITE. ALL OTHER
SURFACES, EXCEPT STAIRS AND
BLOCKS TO ARCHITECTURE, WHICH
ARE PAINTED TO IMITATE MARBLE
OR OTHER PRIZES ARE PAINTED
GREEN. OVER
THE GREATEST PROJECTION OF
CORNICHE OVER ARCH. CHARGES FROM
2' TO 2' 1/2' FROM JOIST RACK OF
ARCHITECTURE.
THE GREATEST PROJECTION OF THE
FRIEZE IN TRYPHON OVER
DOOR IS 2' 1/2'.
THE CORNICE AND PARTS OF WALL
TRAVELLING ARE FINISHED AT CORNICE.
THE DOOR FINISHES AS
SAME AS FOR
SALOON

HALF PLAN SHEETING
PARQUET FLOORING
AT DOORWAY

THE FINE OF PARQUET
FLOORING, 1/2" X 1/2" X 1/2"
SQUARE



HALF PLAN SHEETING
SOUTH SIDE WALLING

INTERVALS IN CORNICE, TRYPHON
LARGE IN INTERVALS, CHARGES

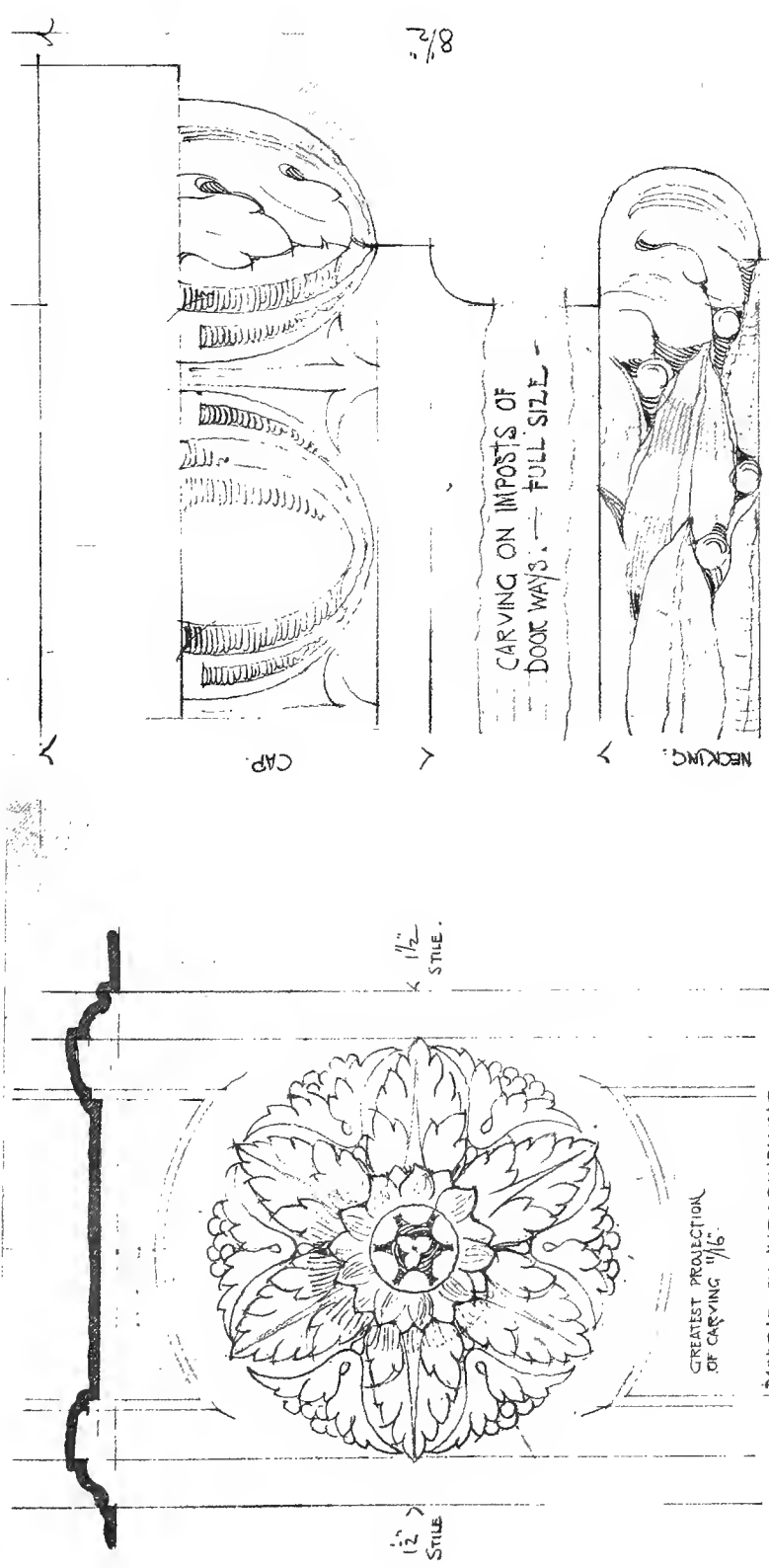
1/2" X 1/2" X 1/2"
SQUARE

DINING ROOM
DETAIL OF DOORS IN NORTH

SALLE À MANGER.
DÉTAIL DES PORTES DANS
LES FACES NORD ET SUD.

DINING ROOM.
DETAIL OF PART FIREPLACE WALL.

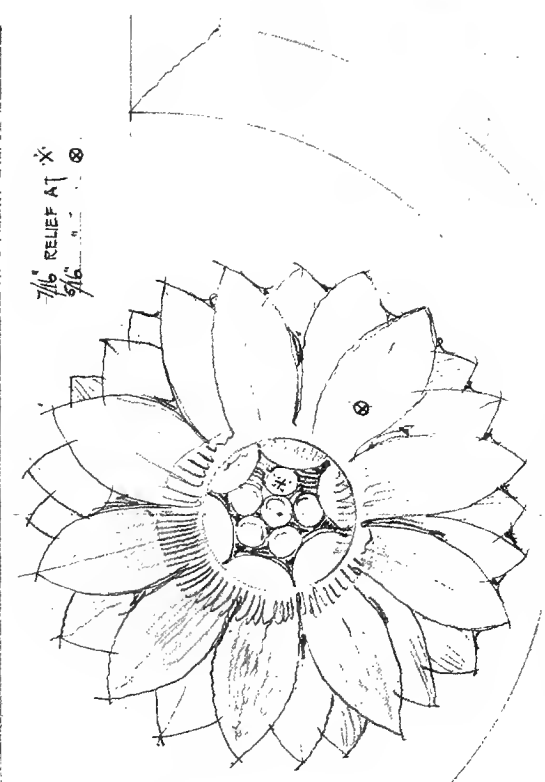
SALLE À MANGER.
DÉTAIL D'UNE PARTIE DU CÔTÉ
DE LA CHEMINÉE.



PATERAE ON INGOPANELLING.
OF DOORWAYS IN NORTH AND
SOUTH WALLS — HALF FULL SIZE.

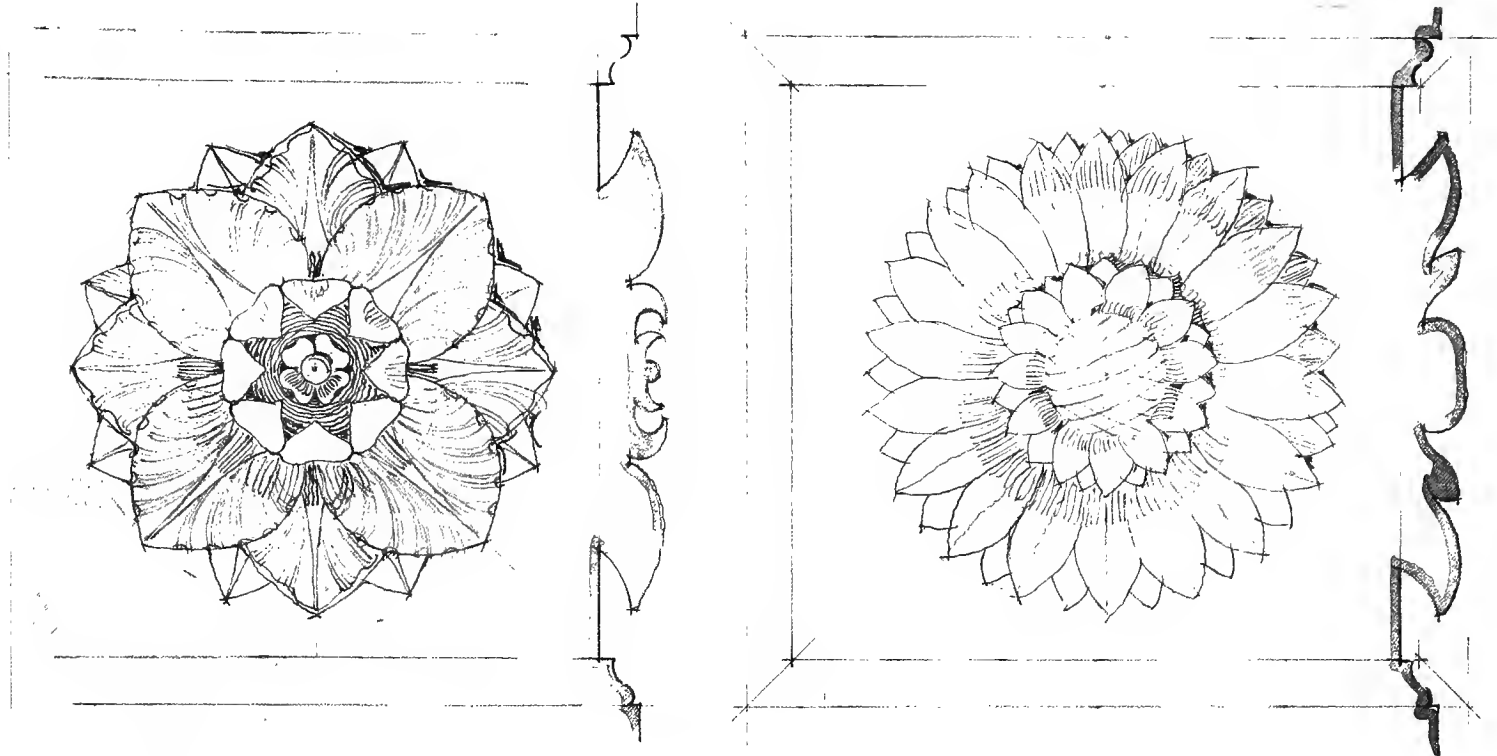
FOR SCALE DRAWING
SEE PLATE NO 31.

PANEL MOULD.



PATERAE ON UPPER PANELS OF
DOORS TO ANTECHAMBER AND PETIT SALON
FULL SIZE.

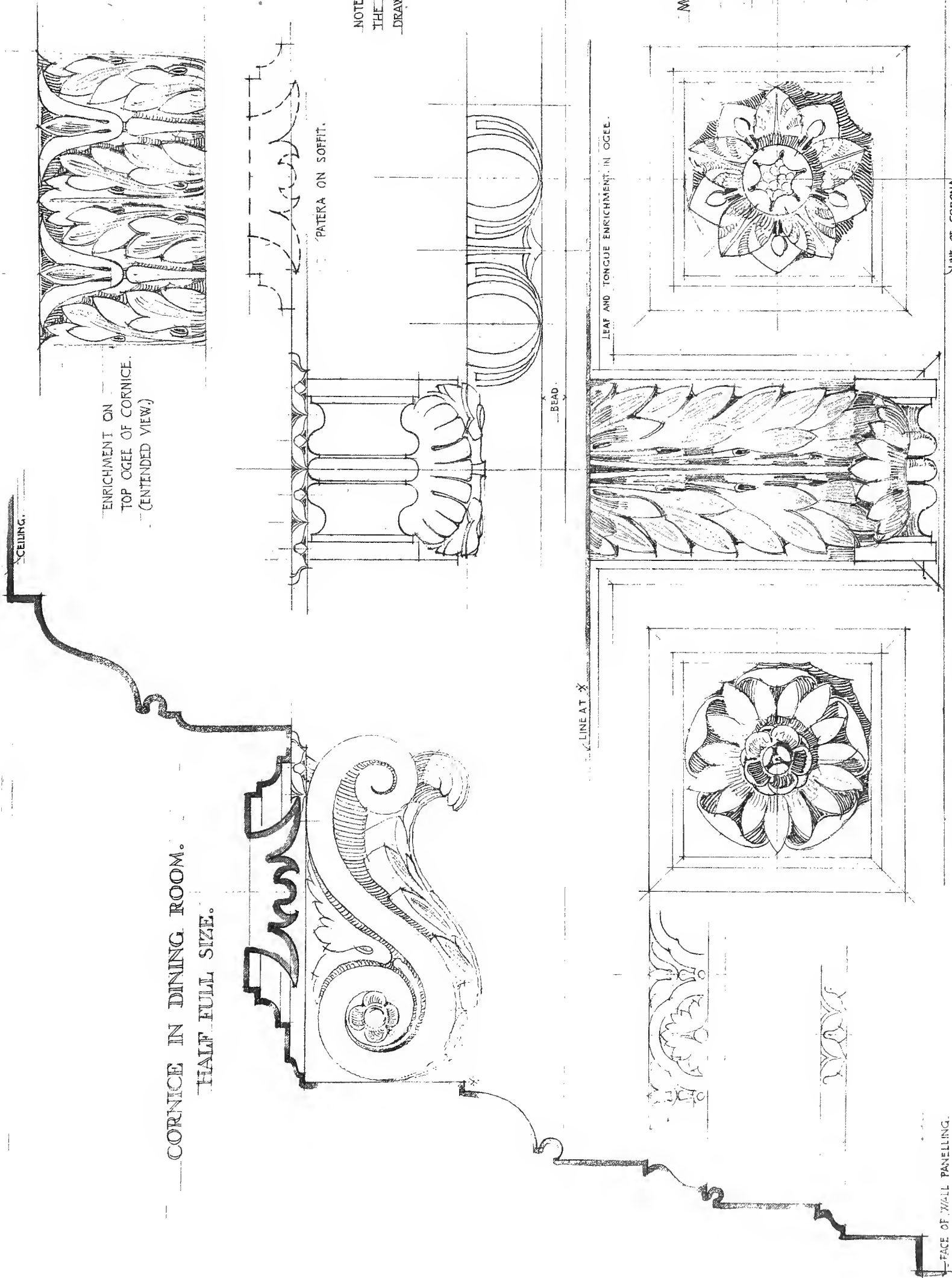
SMALL PATERAE AT CORNERS
OF LOWER PANELS OF DOORS
TO ANTECHAMBER AND PETIT SALON.
FULL SIZE.



PATERAE ON SOFFIT OF ARCHES — DOORWAYS
IN NORTH AND SOUTH WALLS — HALF FULL SIZE.

J.A.A.

CORNICE IN DINING ROOM.
HALF FULL SIZE.



ENRICHMENT ON
TOP OGEE OF CORNICE.
(EXTENDED VIEW.)

PATERA ON SOFFIT.

NOTE:--
THE DETAILS ARE
DRAWN HALF FULL SIZE.

BEAD.

LINE AT X

LEAF AND TONGUE ENRICHMENT IN OGEE.

MODILLIONS
AND
PATERAE
ON
SOFFIT
OF
CORNICE.

FACE OF WALL PANELLING.

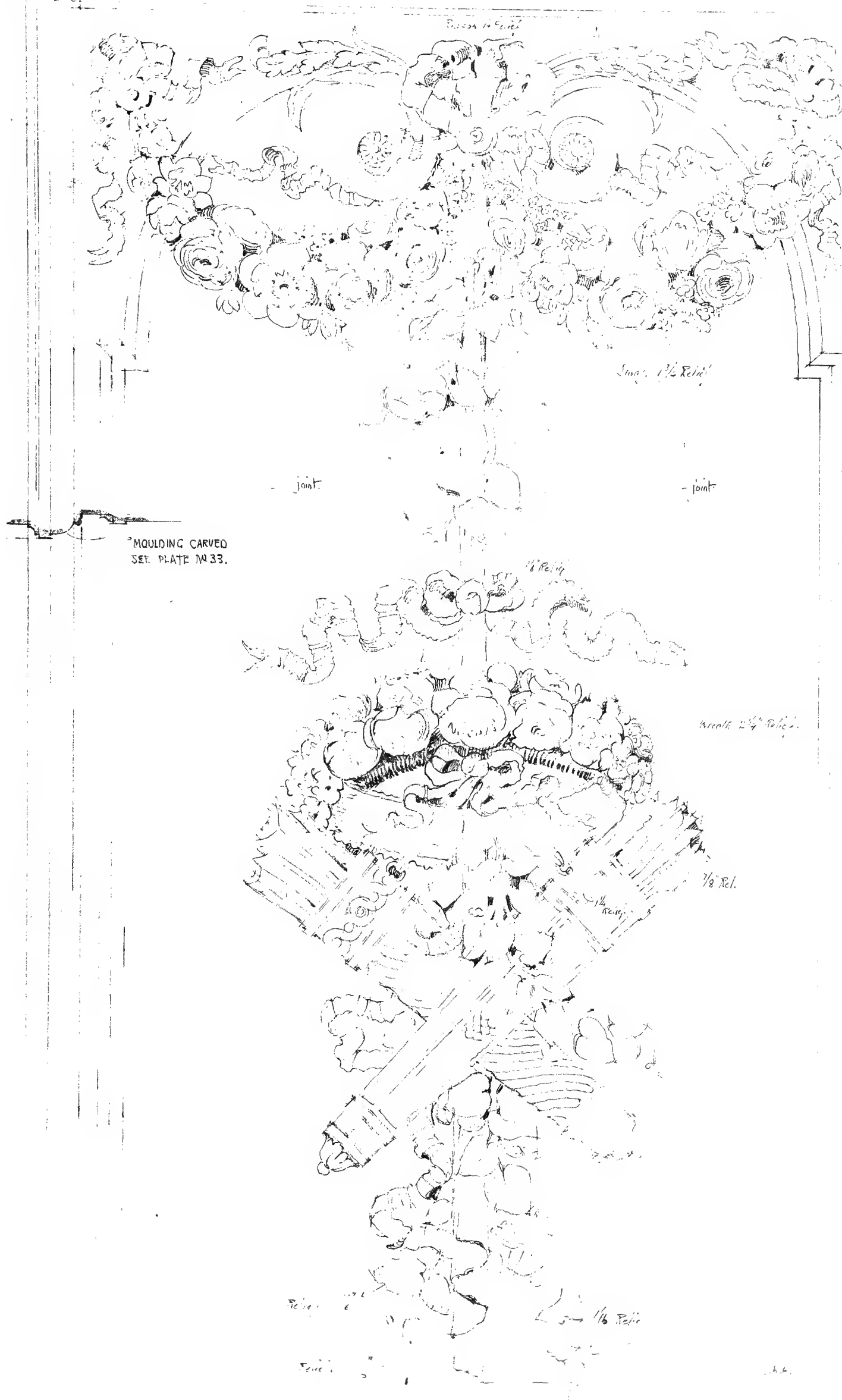
LINE OF CORONA.



J.A.A.

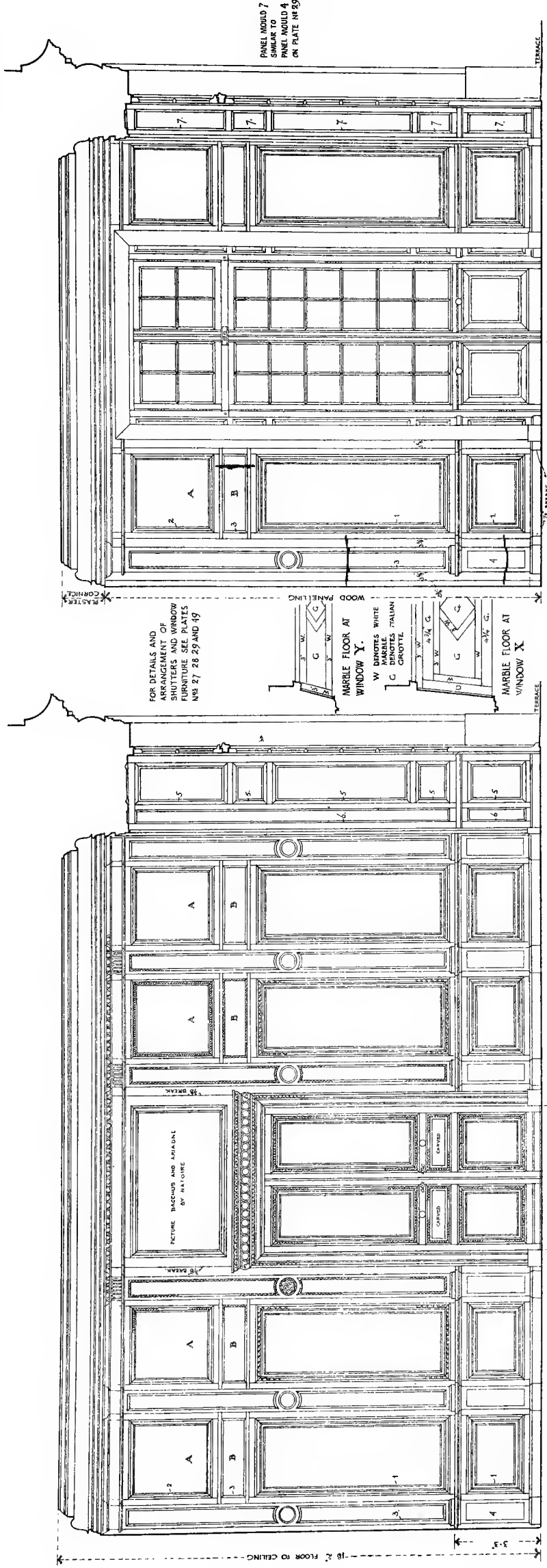
DINING ROOM.
DETAIL OF CORNICE.

SALLE À MANGER.
DÉTAIL DE LA CORNICHÉ.



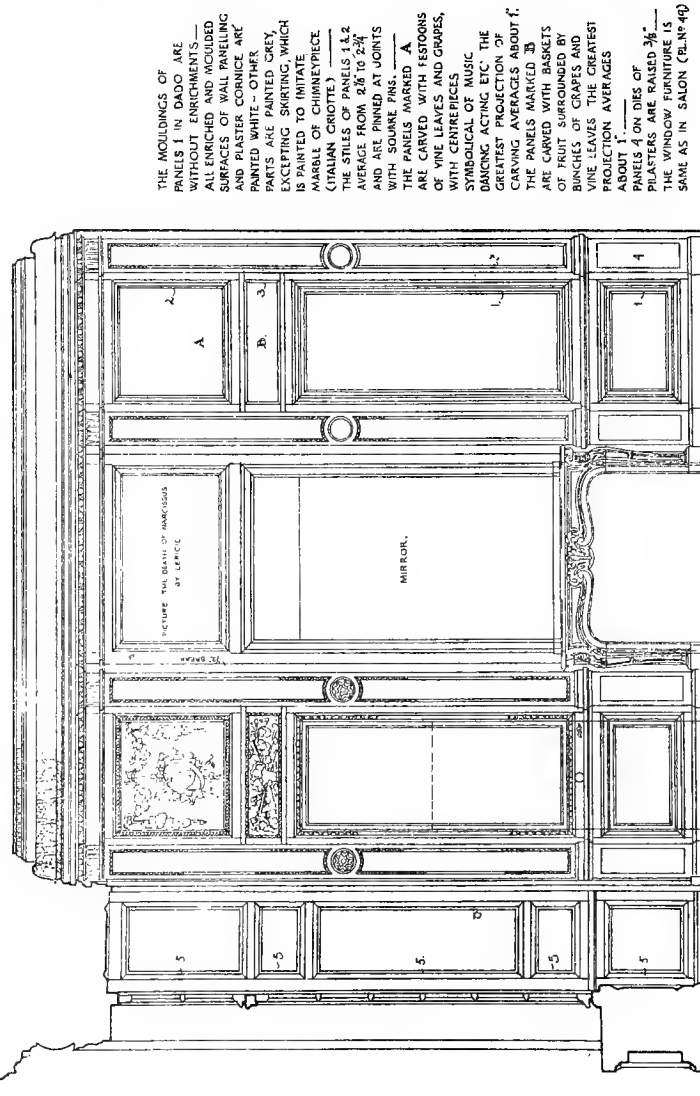
DINING ROOM.
DANIEL I EAST WALL.

SALLE À MANGER.
PANNEAUX I.—CÔTÉ EST.

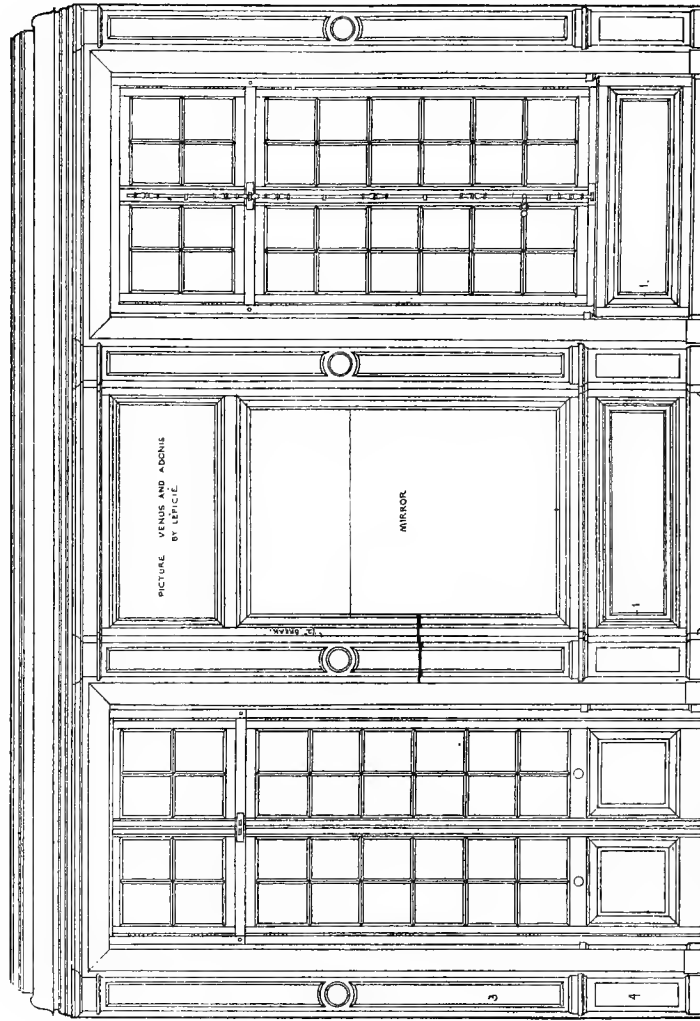


ELEVATION OF WEST WALL.

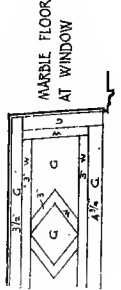
ELEVATION OF SOUTH WALL.



ELEVATION OF EAST WALL.



ELEVATION OF NORTH WALL.

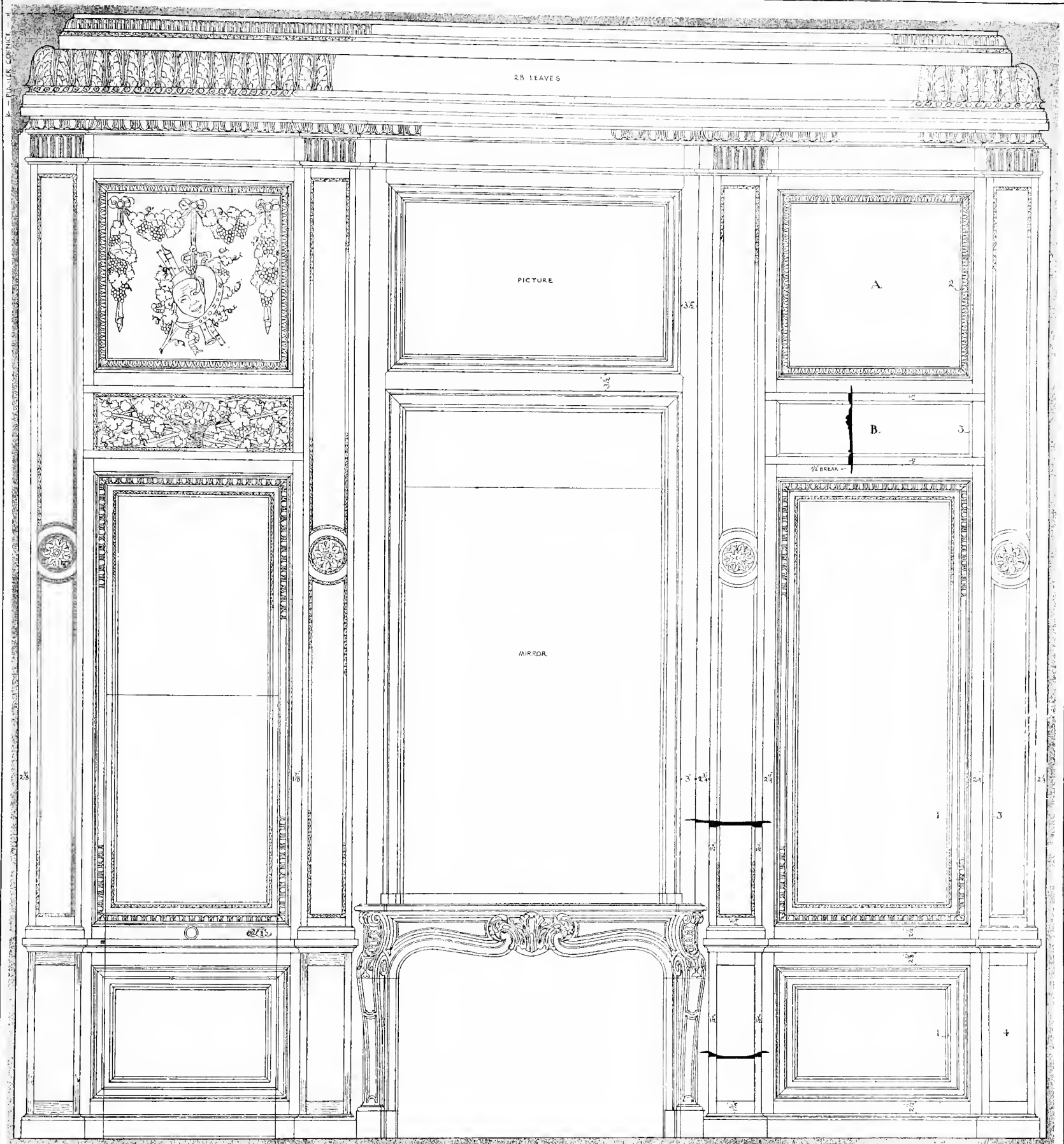


SMALL SALON.

PETIT SALON.

KEY ELEVATIONS OF WALLS.

ÉLEVATIONS À PETITE ÉCHELLE DES FAÇES

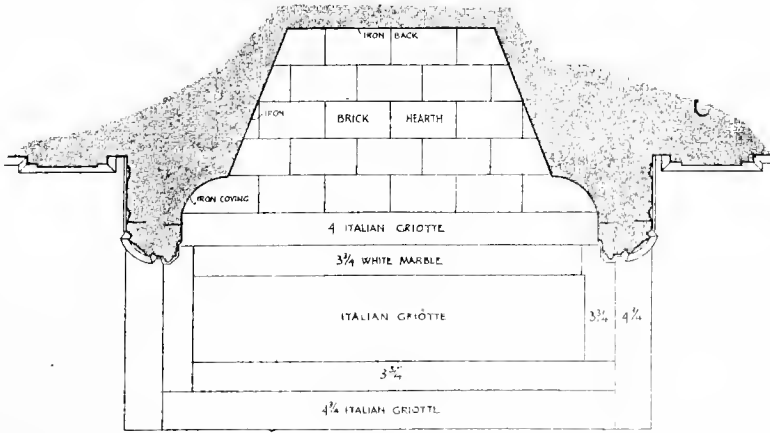


--- DOOR TO SALON. ---

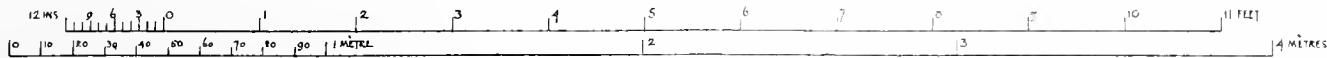
ELEVATION OF EAST WALL.

NO ENRICHMENT ON MOULDINGS OF
LARGE PANELS IN DADO

PLAN THRO'
FIREPLACE.

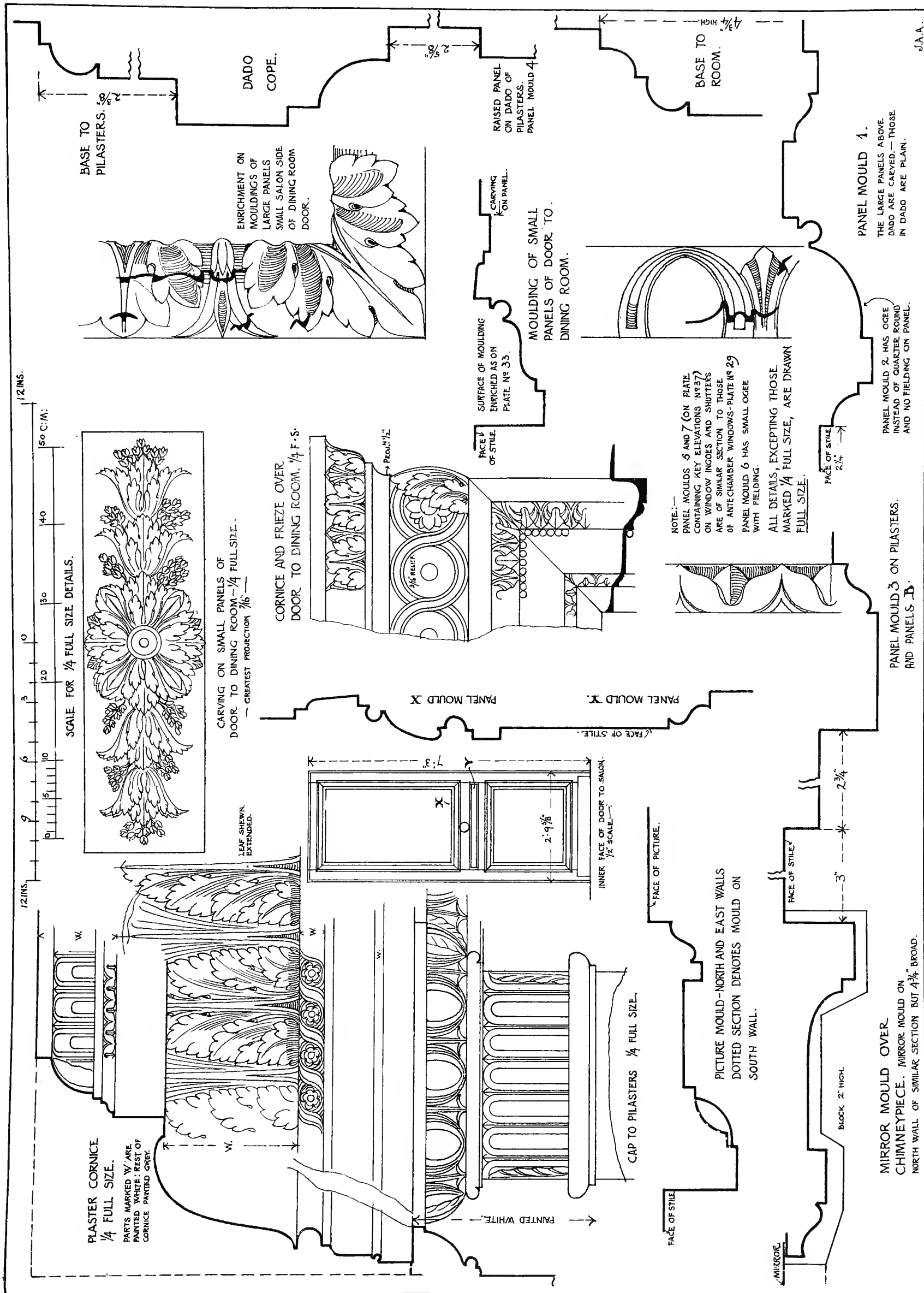


FOR DESCRIPTIVE NOTES
SEE PLATE N° 37



SMALL SALON.
ELEVATION OF EAST WALL.

PETIT SALON
ÉLEVATION DU CÔTÉ EST

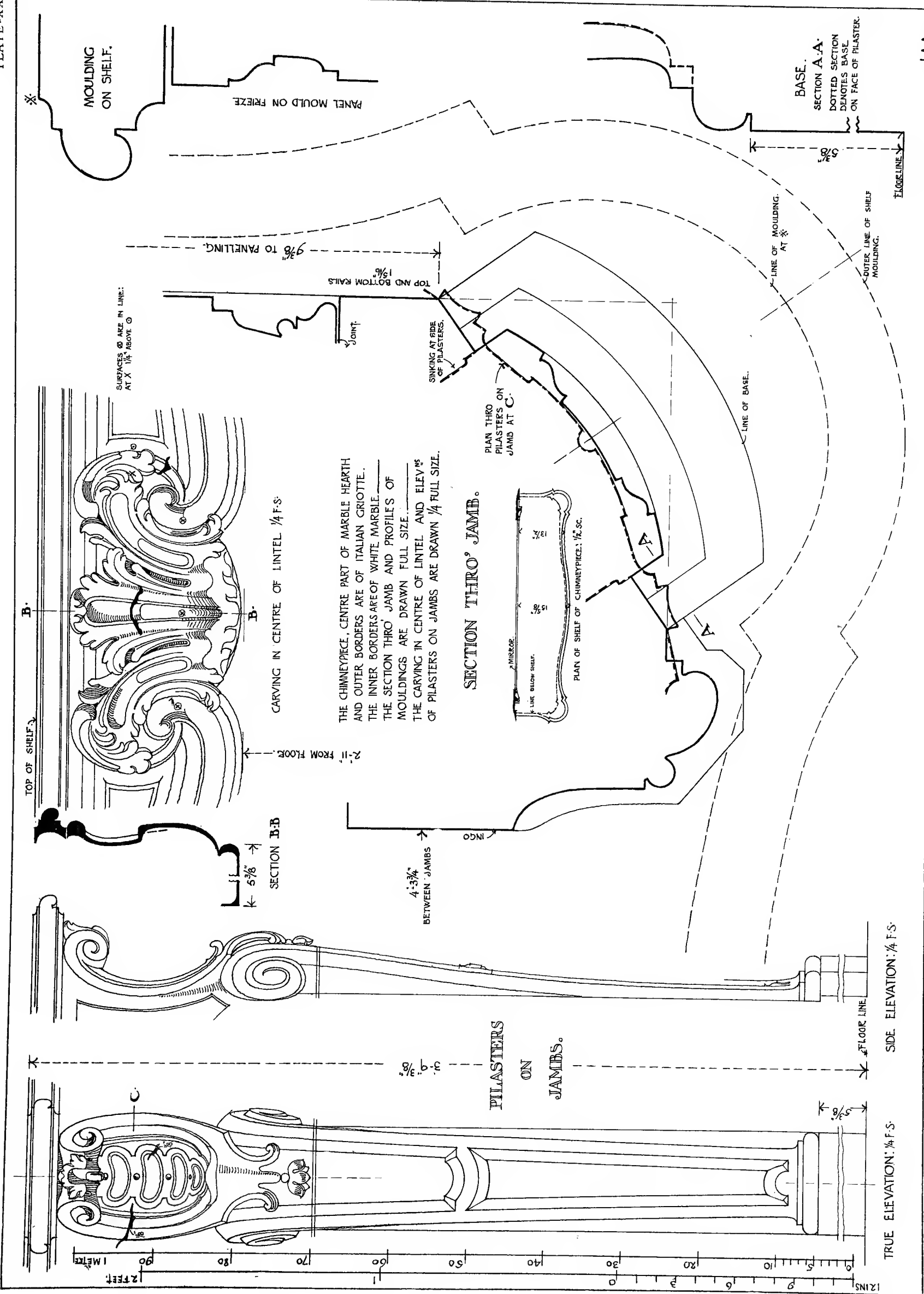


SMALL SALON

DETAILS OF WOODWORK AND CORNICE.

PETIT SALON.

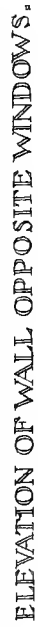
DÉTAILS DES BOISERIES ET DE LA CORNICHE.



SMALL SALON
CHIMNEYPIECE.

PETIT SALON.
CHEMINÉE

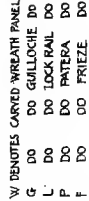
J.A.A.



ELEVATION OF WINDOW WALL.



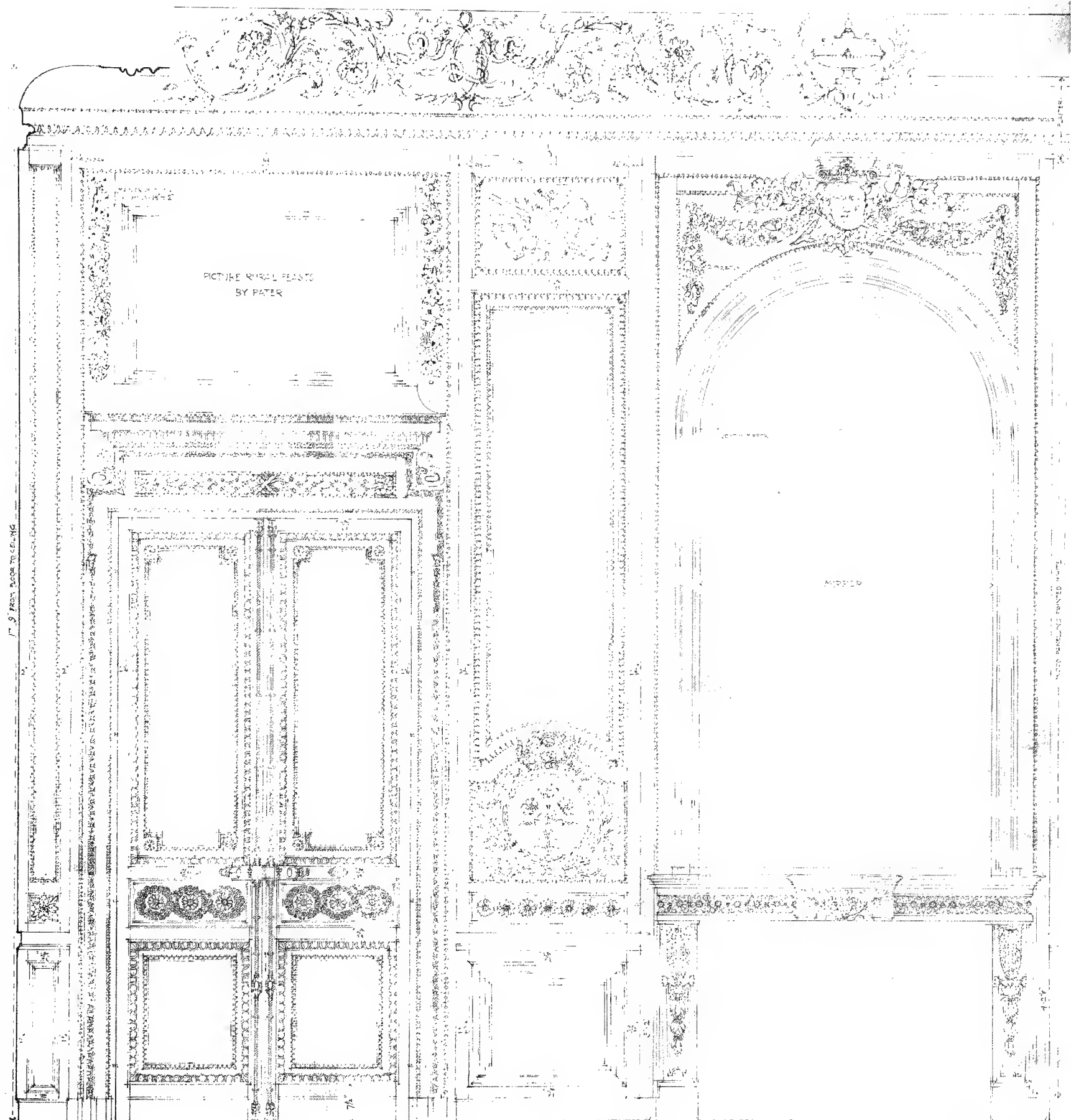
QUARTER PLAN OF CEILING.



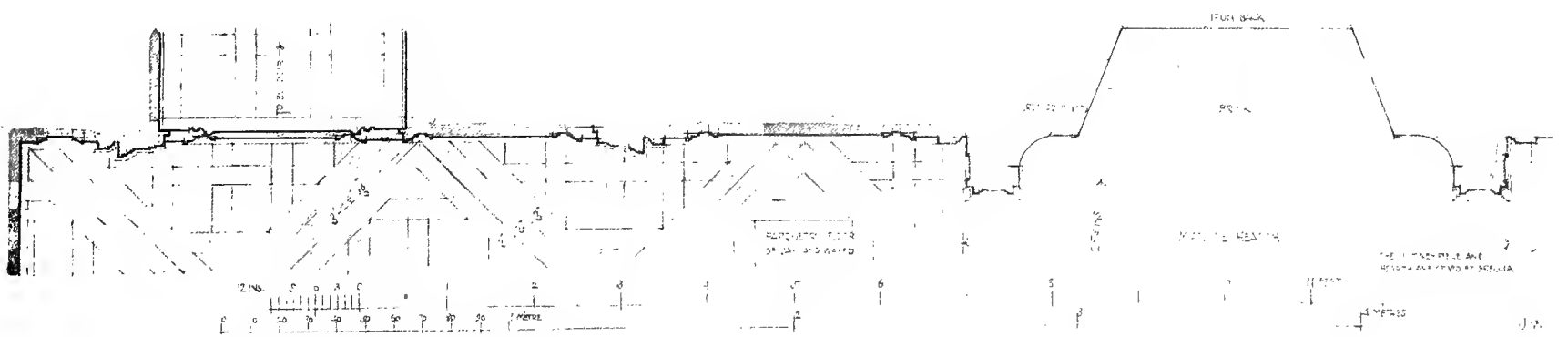
NOTE: ALL THE MOULDINGS - DADO RAIL ENTIRELY - AND ENRICHMENTS ARE PAINTED WHITE. THE PANELS, STILES, FACIAS OF ARCH T 84, ARE PAINTED FRENCH GREY. THE STILES AND RAILS OF PANELS OF WALL PANELLING AVERAGE FROM 2 1/2" TO 2 3/4" EXCEPT TOP RAIL WHICH IS 3 1/2". AND ARE PINNED AT JOINTS WITH PINS ABOUT 3/4" SQUARE. THE MIRRORS ARE JOINTED AT CIRCLE HEADS. THE NUMBERS ON PANELS ARE FOR REFERENCE TO THE FULL SIZE DETAIL SHEETS OF SECTIONS OF MOULDINGS. THE GIMNEY PIECE IS OF VIDLET BRECCIA MARBLE CARVED ON LINTEL AND JAMBS. THE WALL OPPOSITE FIREPLACE WALL IS SIMILAR TO SAME.

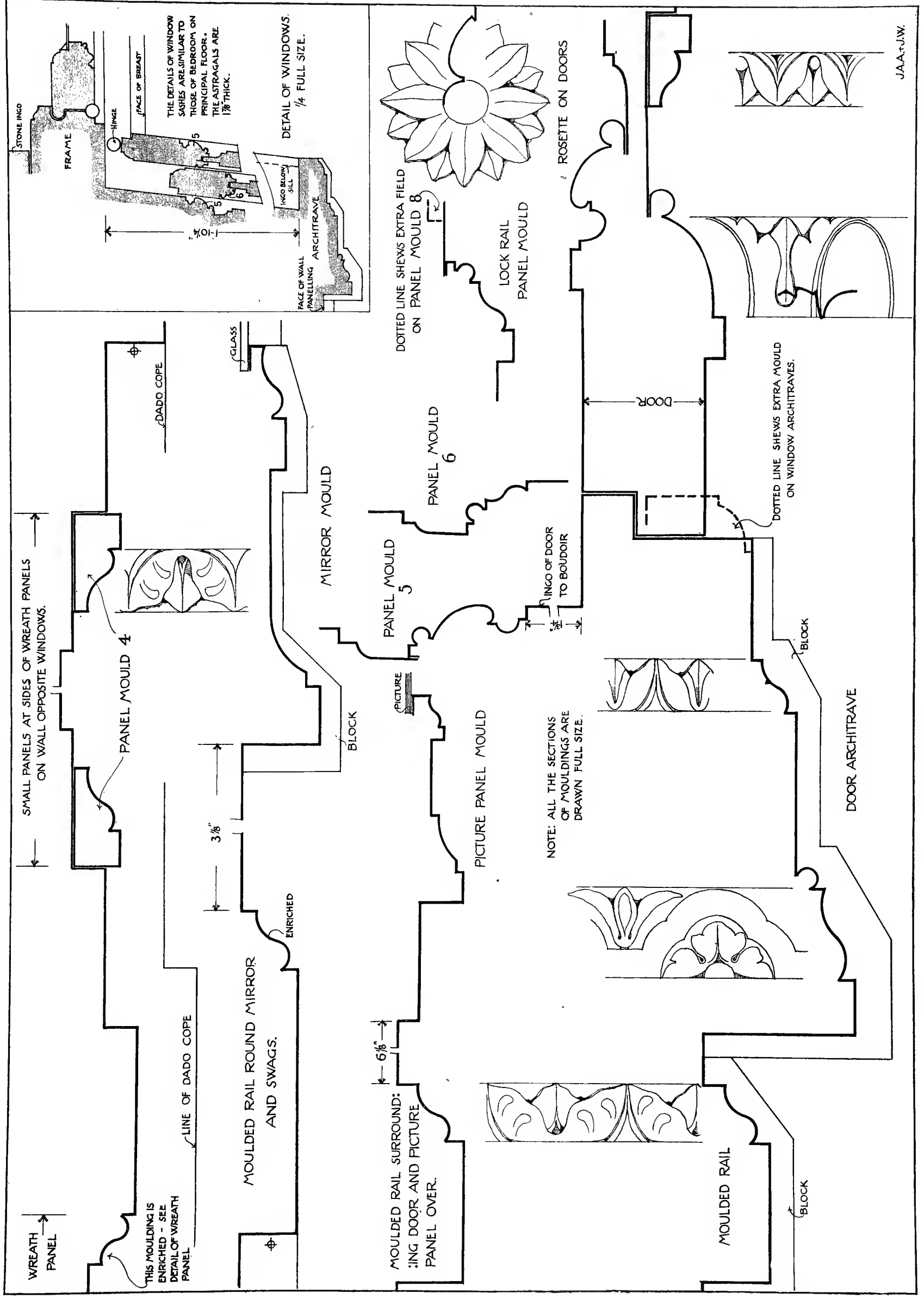
SALON
KEY ELEVATIONS OF WALLS.

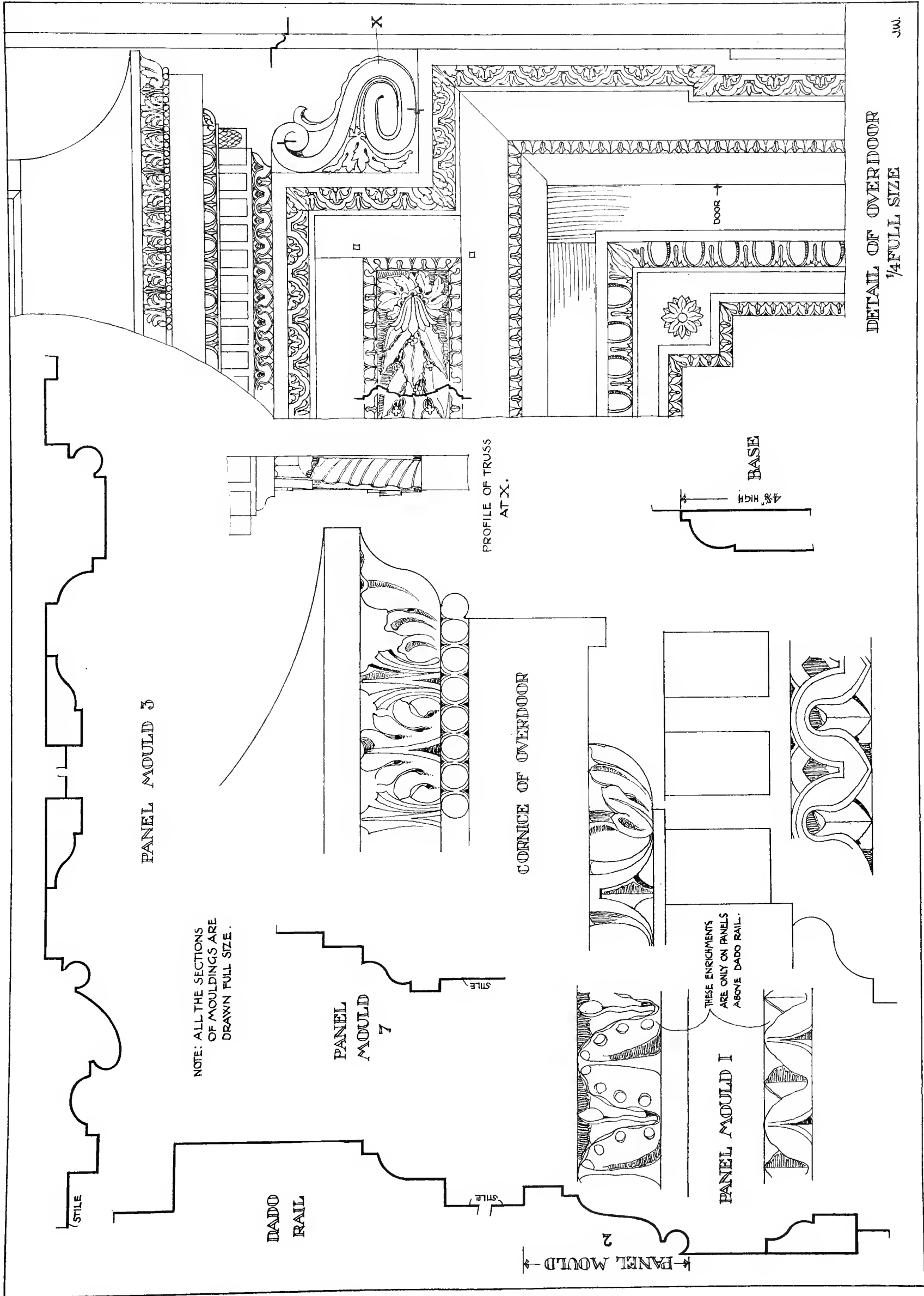
SALON.
ÉLEVATIONS À PETITE ÉCHELLE DES FACES.

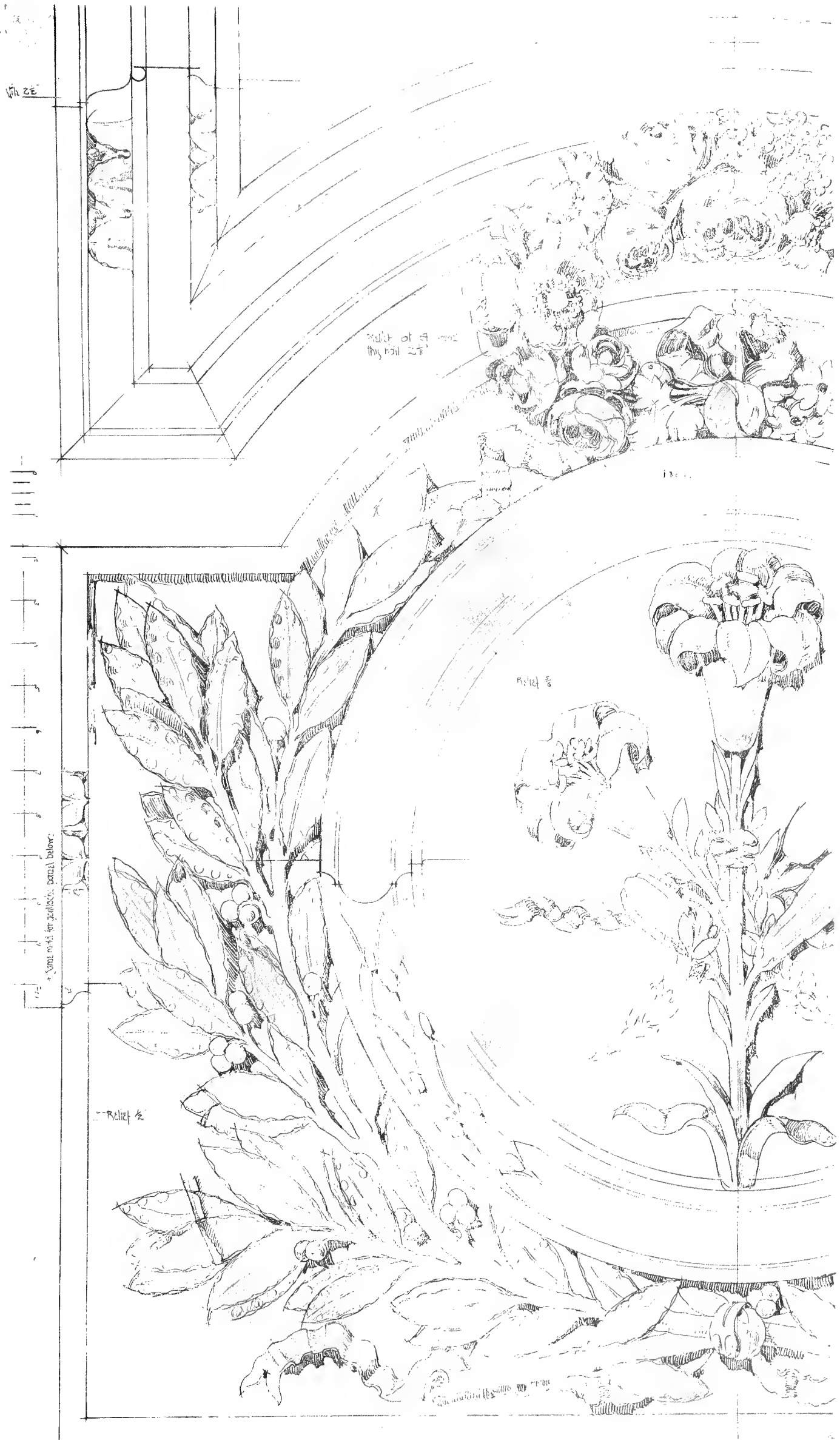


PART ELEVATION OF FIREPLACE WALL.



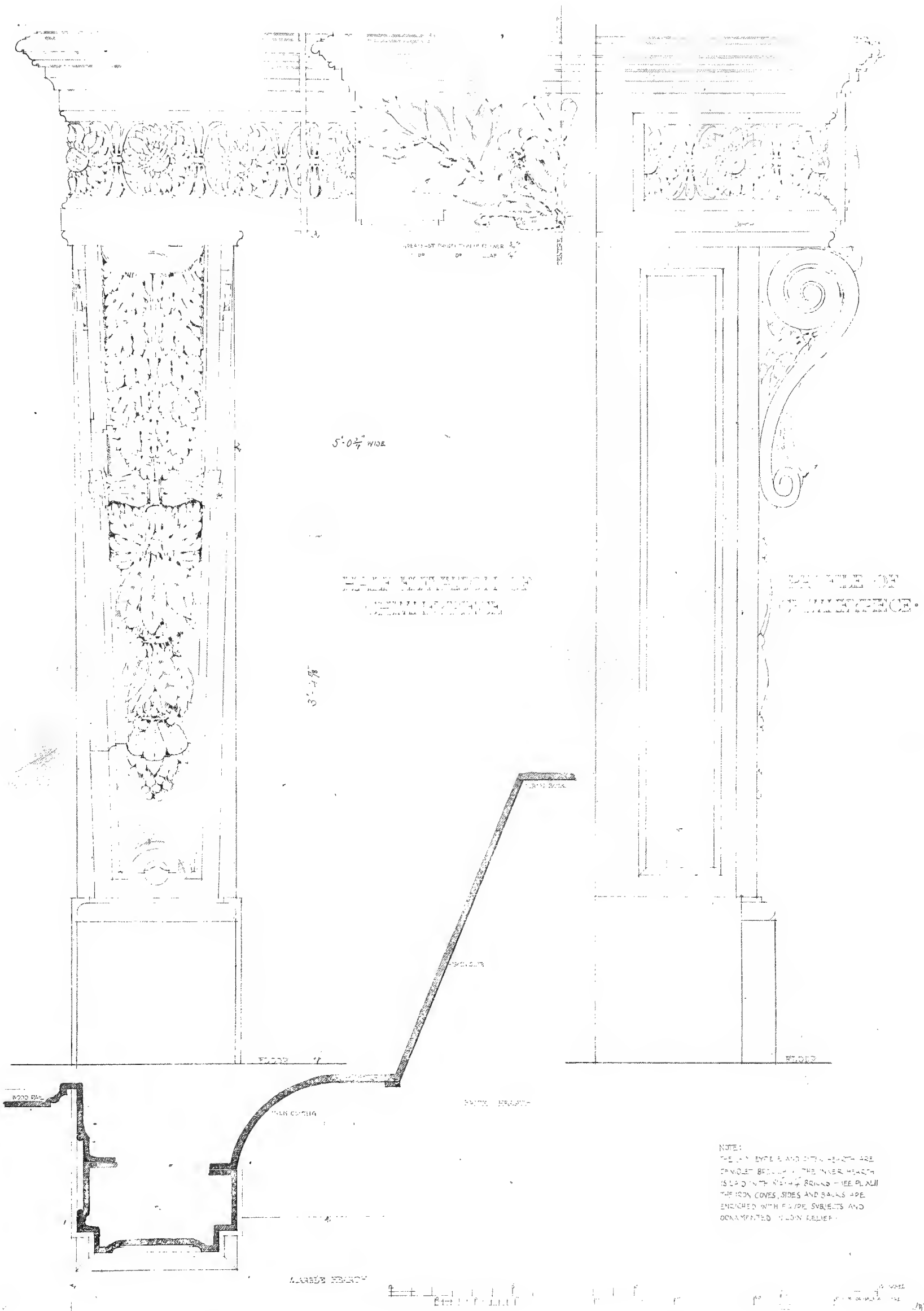






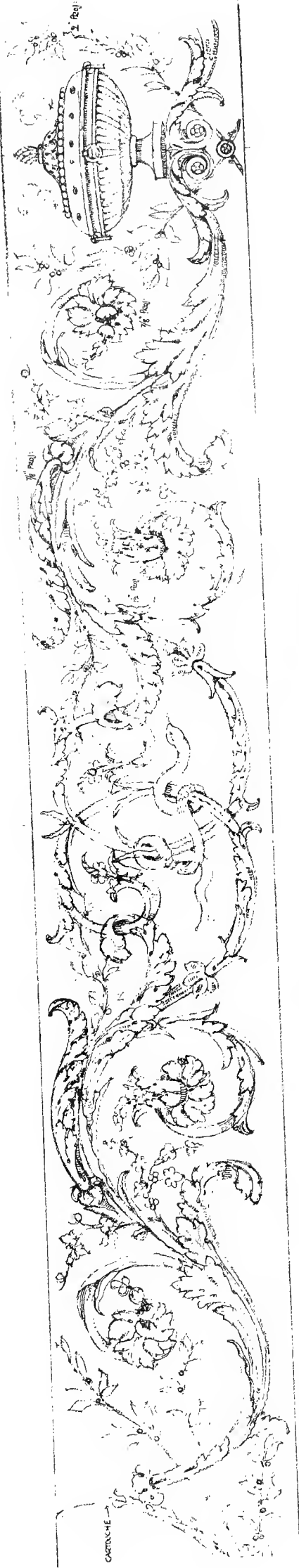
SALON.

SALON.



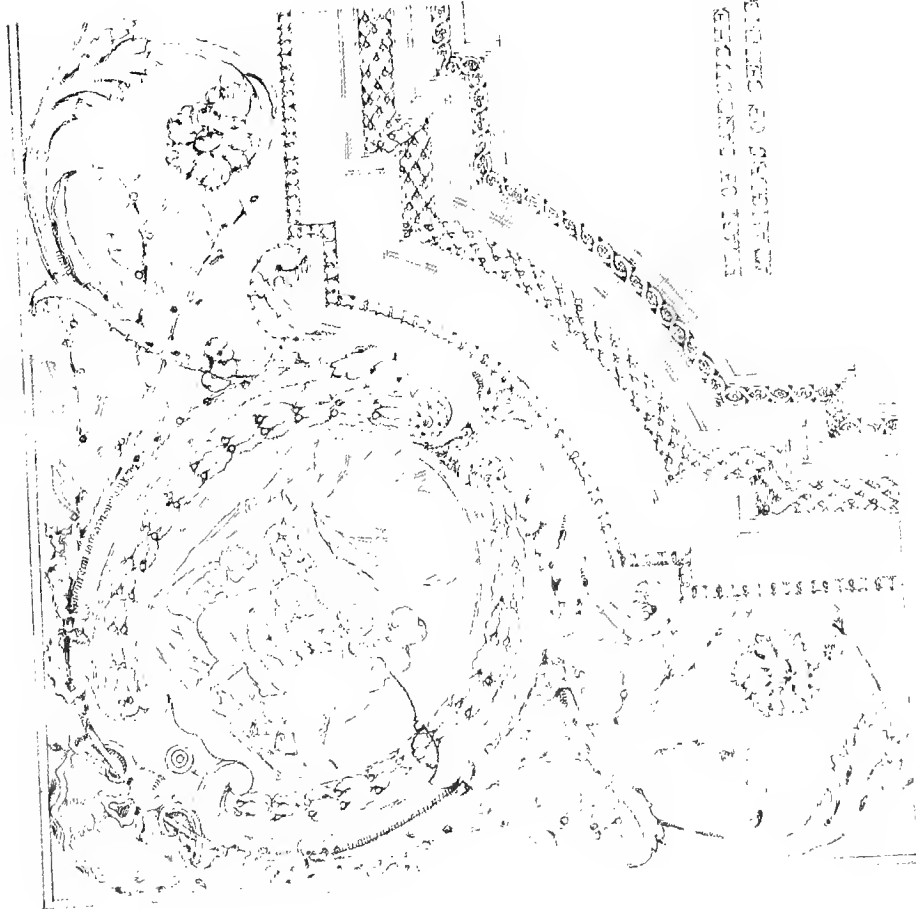
SALON.
CHIMNEYPiece.

SALON.
CHEMINÉE



ENTERTED ELEVATION OF ORNAMENT NICOTE OF CEILING

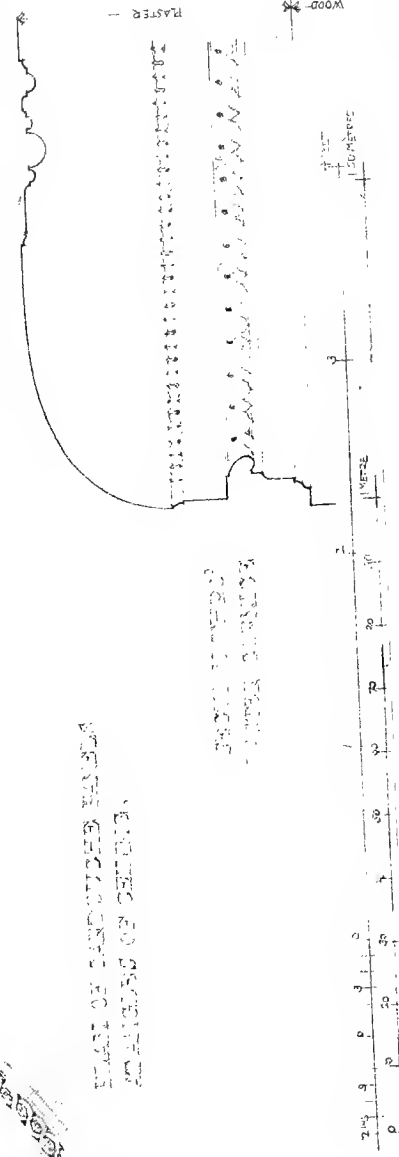
NOTE -
SEE PLATE NO. 41 FOR GENERAL
DISPOSITION OF ORNAMENT.
THE LYSTRE IS SUSPENDED FROM
HOOK AT X ON PLAN OF CENTRE
PIECE ON CEILING.
THE FOUR SEASONS ARE REPRESENTED
ON CARTOUCHE PANELS AT ANGLES
OF CEILING.



PROJECTS ABOUT 1/2
LUSTRE RING 2 1/2 X



DETAIL OF CHIMNEY ARCH ON CEILING



DETAIL OF CHIMNEY ARCH ON CEILING

DETAIL OF CHIMNEY ARCH ON CEILING

DETAIL OF CHIMNEY ARCH ON CEILING

DETAIL OF CHIMNEY ARCH ON CEILING

DETAIL OF CHIMNEY ARCH ON CEILING

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DETAIL OF CHIMNEY ARCH ON CEILING

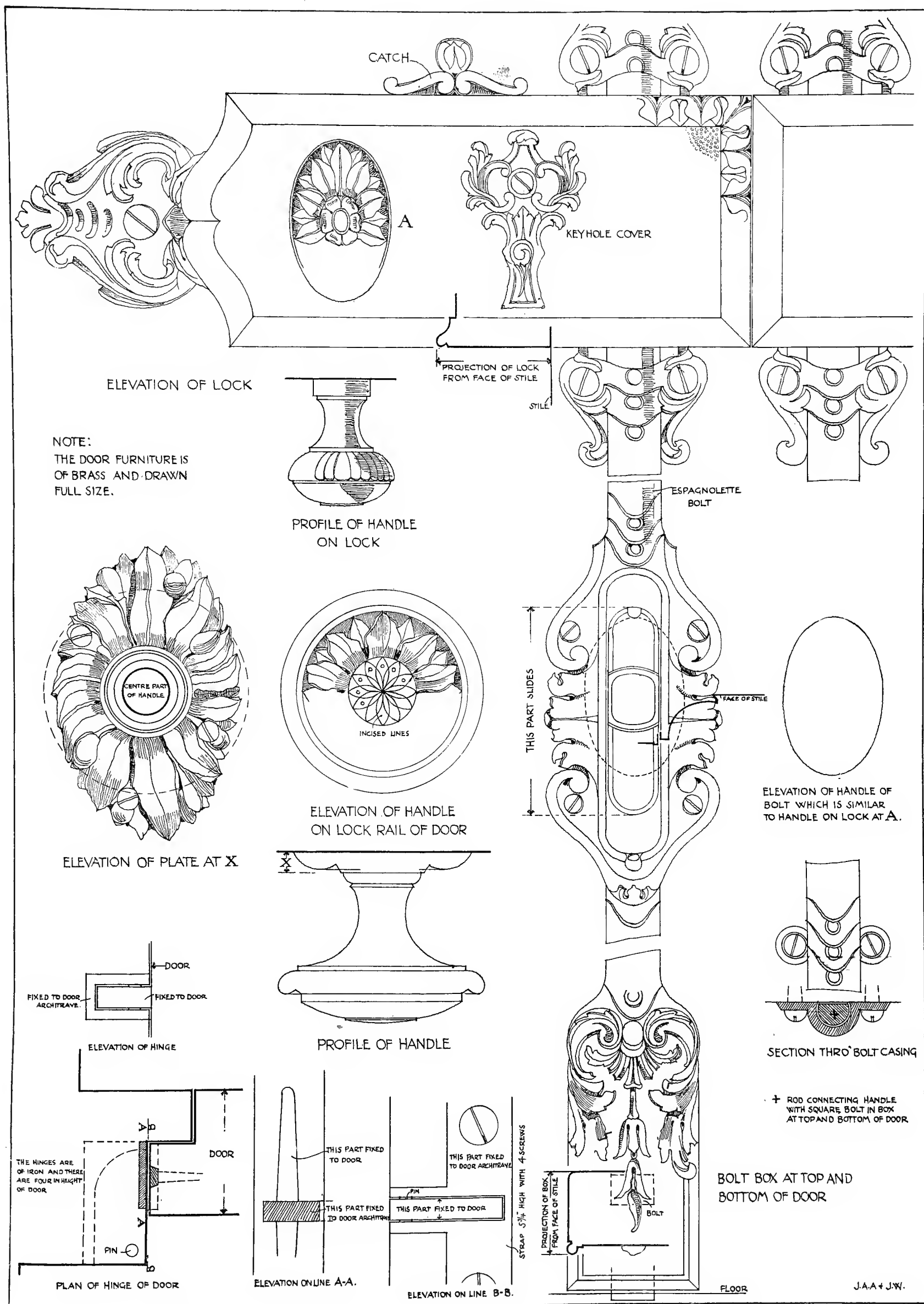
DETAIL OF CHIMNEY ARCH ON CEILING

DETAIL OF CHIMNEY ARCH ON CEILING

DETAIL OF CHIMNEY ARCH ON CEILING

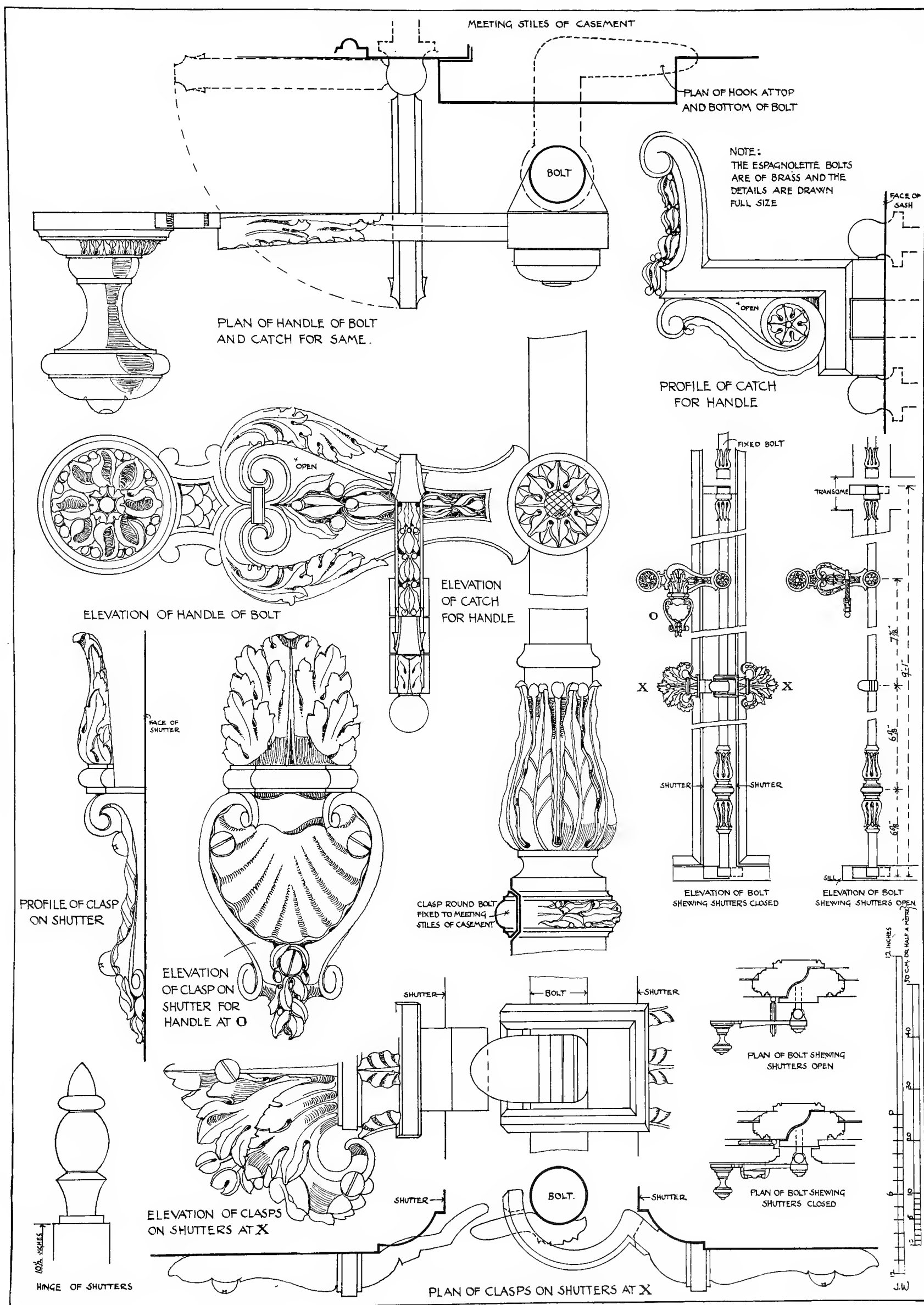
DETAIL OF CHIMNEY ARCH ON CEILING

DETAIL OF CHIMNEY ARCH ON CEILING



SALON.
DETAILS OF DOOR FURNITURE.

SALON.
DÉTAILS DE LA GARNITURE DES PORTES.

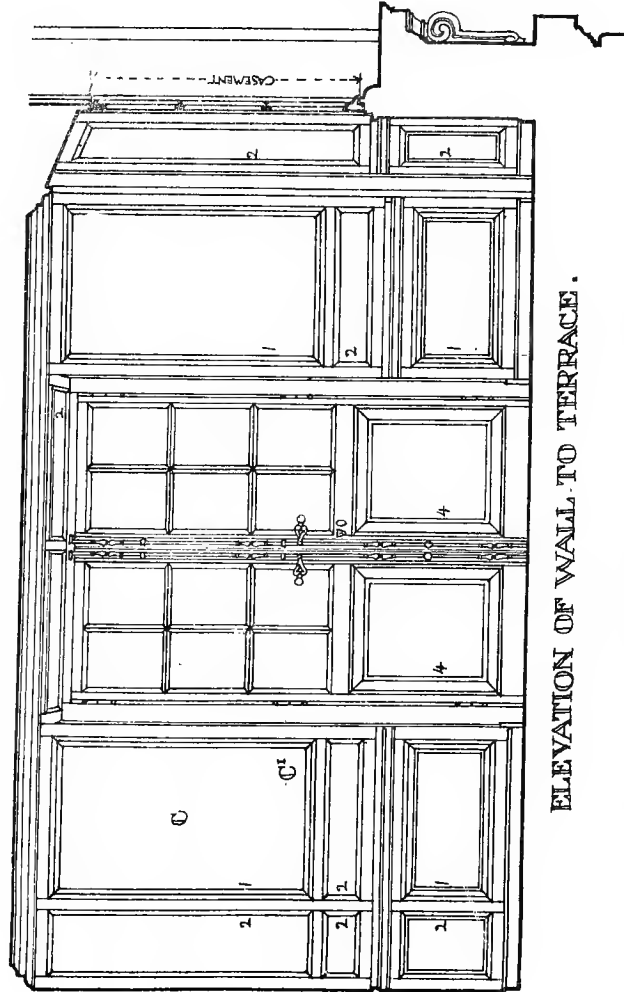


SALON.

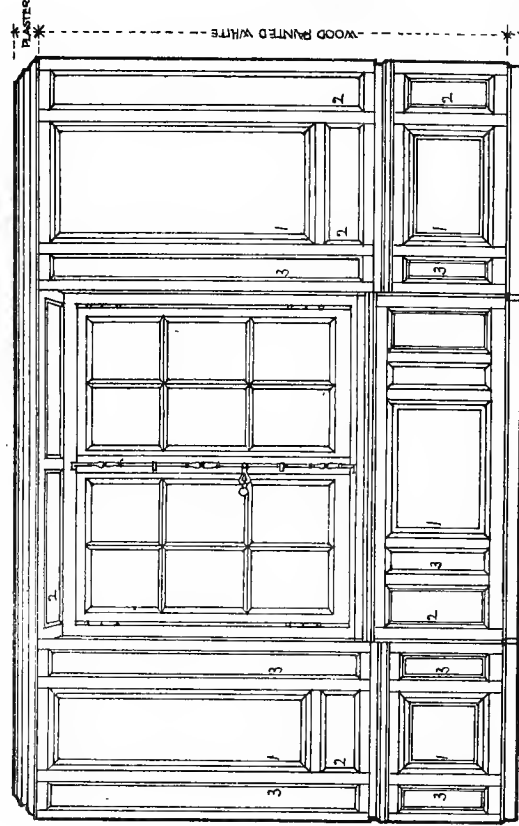
DETAILS OF WINDOW FURNITURE.

SALON.

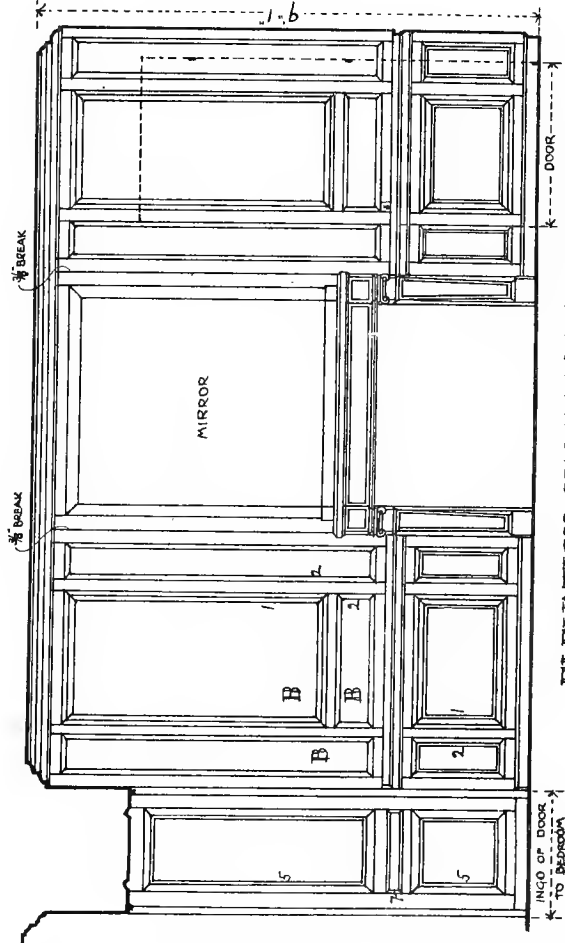
DÉTAILS DE LA GARNITURE DES FENÊTRES.



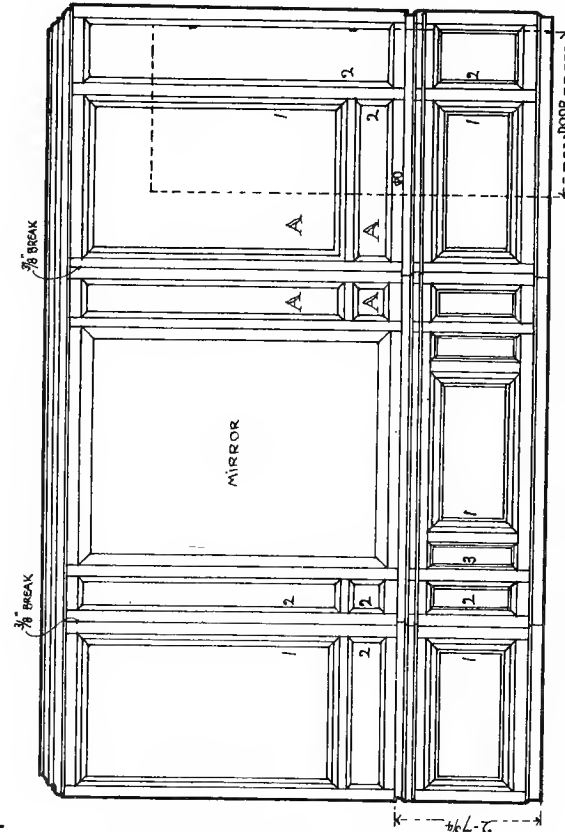
ELEVATION OF WALL TO TERRACE.



ELEVATION OF WINDOW WALL.

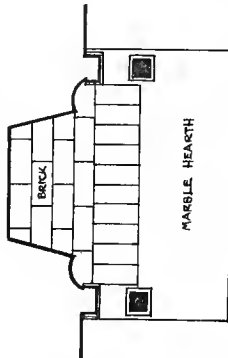


ELEVATION OF FIREPLACE WALL.

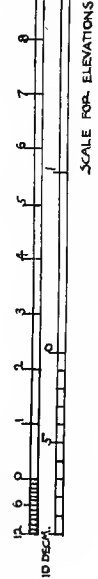


ELEVATION OF WALL TO BEDROOM.

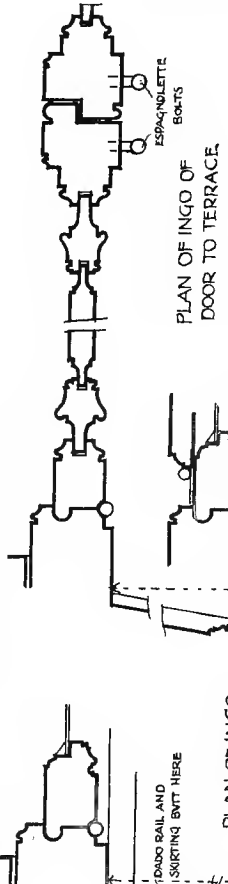
NOTE.
THE STILES AND RAILS OF WALL PANELLING
AVERAGE FROM 2 1/8" TO 2 3/4" AND ARE
PINNED AT JOINTS WITH 5/16" PINS.
THE CHIMNEYPIECE IS OF WHITE MARBLE
AND THE HEARTH IS IN ONE SLAB OF
SAME MARBLE.
THE CONINGS AT JAMBS, SIDES AND BACK
OF FIREPLACE ARE OF IRON
THE DOORS WHICH FORM PART OF THE
PANELLING ARE HUNG ON CENTRE POINT
HINGES AND THE DOOR HANDLES ARE
SIMILAR TO THOSE IN BEDROOM.



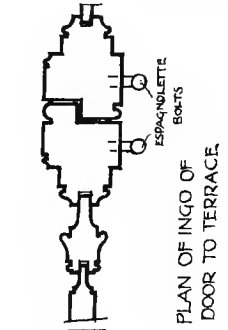
PLAN OF FIREPLACE.



ALL THE MOULDINGS AND CARVINGS -
ENRICHED MEMBER AND BEAD & FILLET
OF DADO RAIL AND MIRROR FRAMES
ARE PAINTED WHITE. THE REST OF THE
WOODWORK IS OF A GREYISH BLUE COLOUR.
THE BRASS WINDOW FURNITURE IS SIMILAR
TO THAT IN BEDROOM (PLATE NO. 13) BUT THE
BRASS FURNITURE OF DOOR TO TERRACE IS
SIMILAR TO THAT IN SALON (PLATE NO. 14).
THE LETTERS A-B-C-D ON PANELS REFER TO
THE PHOTOGRAPHS OF PANELS NO. 1-2-3-4
RESPECTIVELY AS SHOWN ON PLATE NO. 15.



PLAN OF WINDOW.

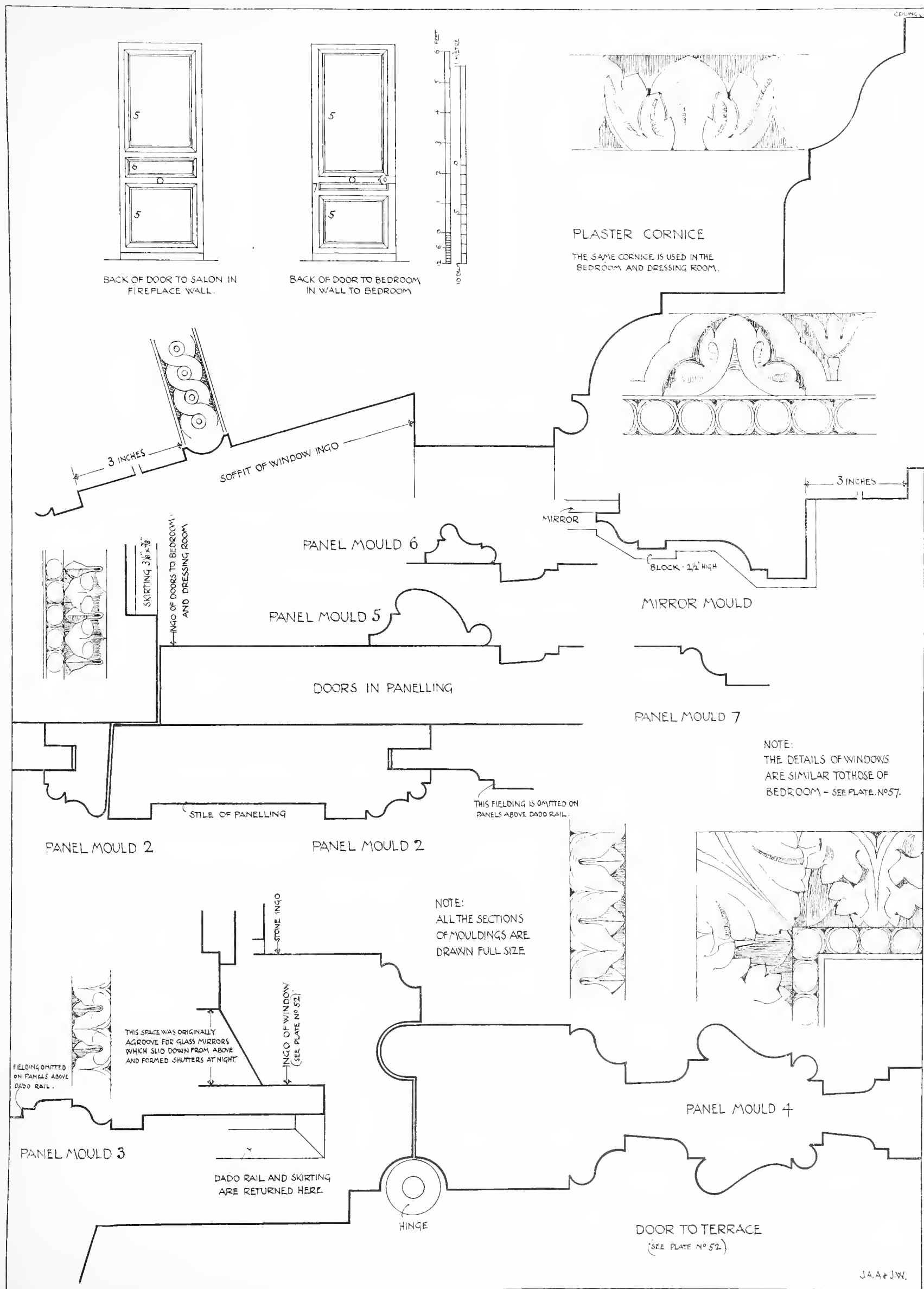


PLAN OF DOOR TO TERRACE.

PLAN SHEWING SHUTTERS
ON UPPER PART OF DOOR.

SKIRTING.



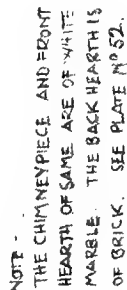


BOUDOIR.

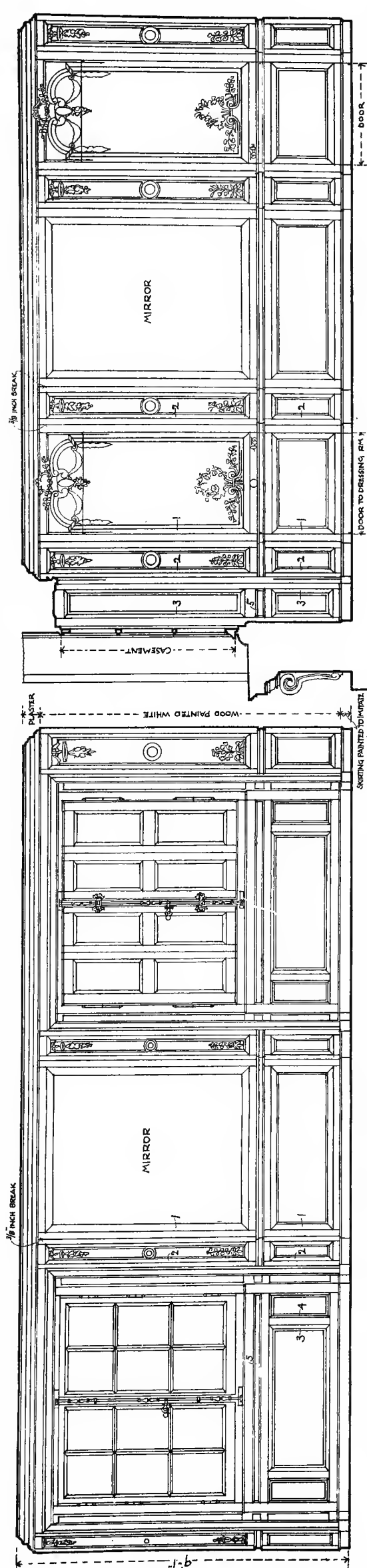
BOUDOIR.
DÉTAILS DES BOISERIES.



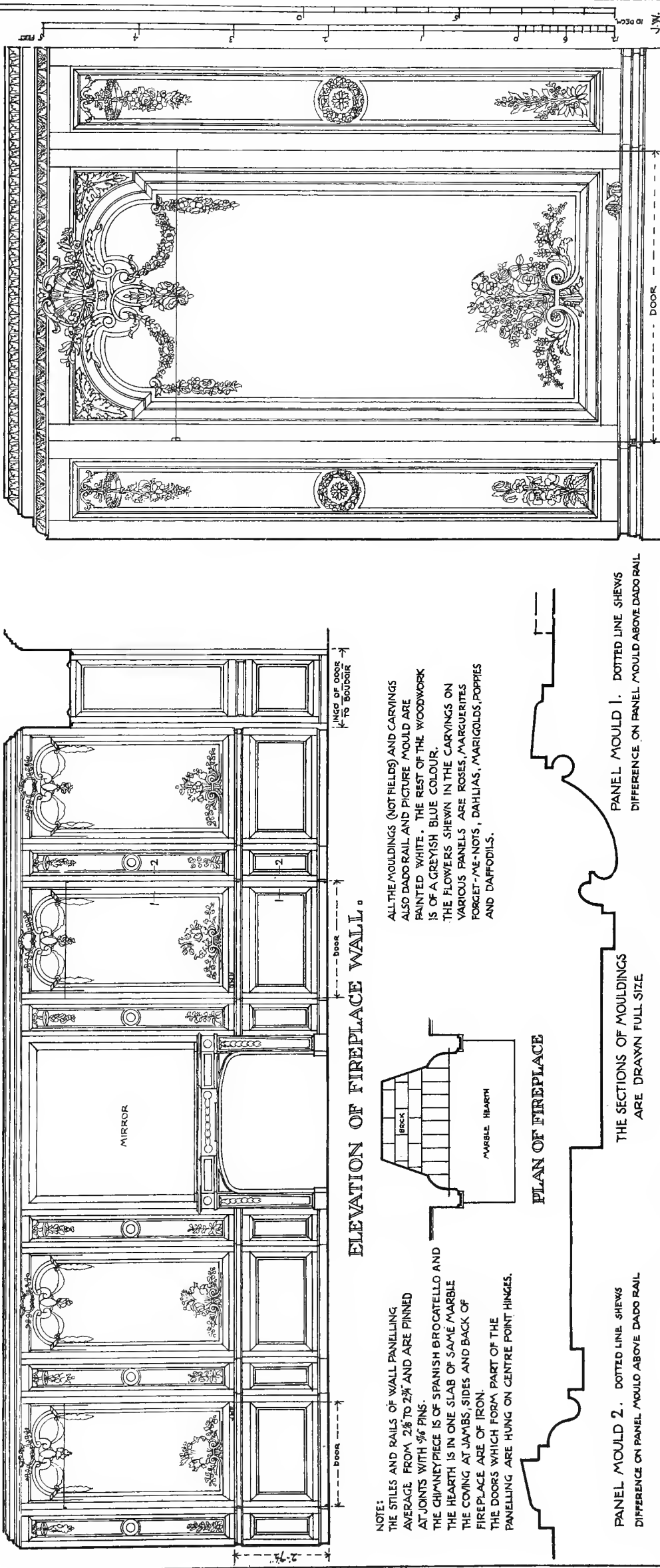
BOUDOIR.
CHEMINÉE.



BOUDOIR.
CHEMINÉE.

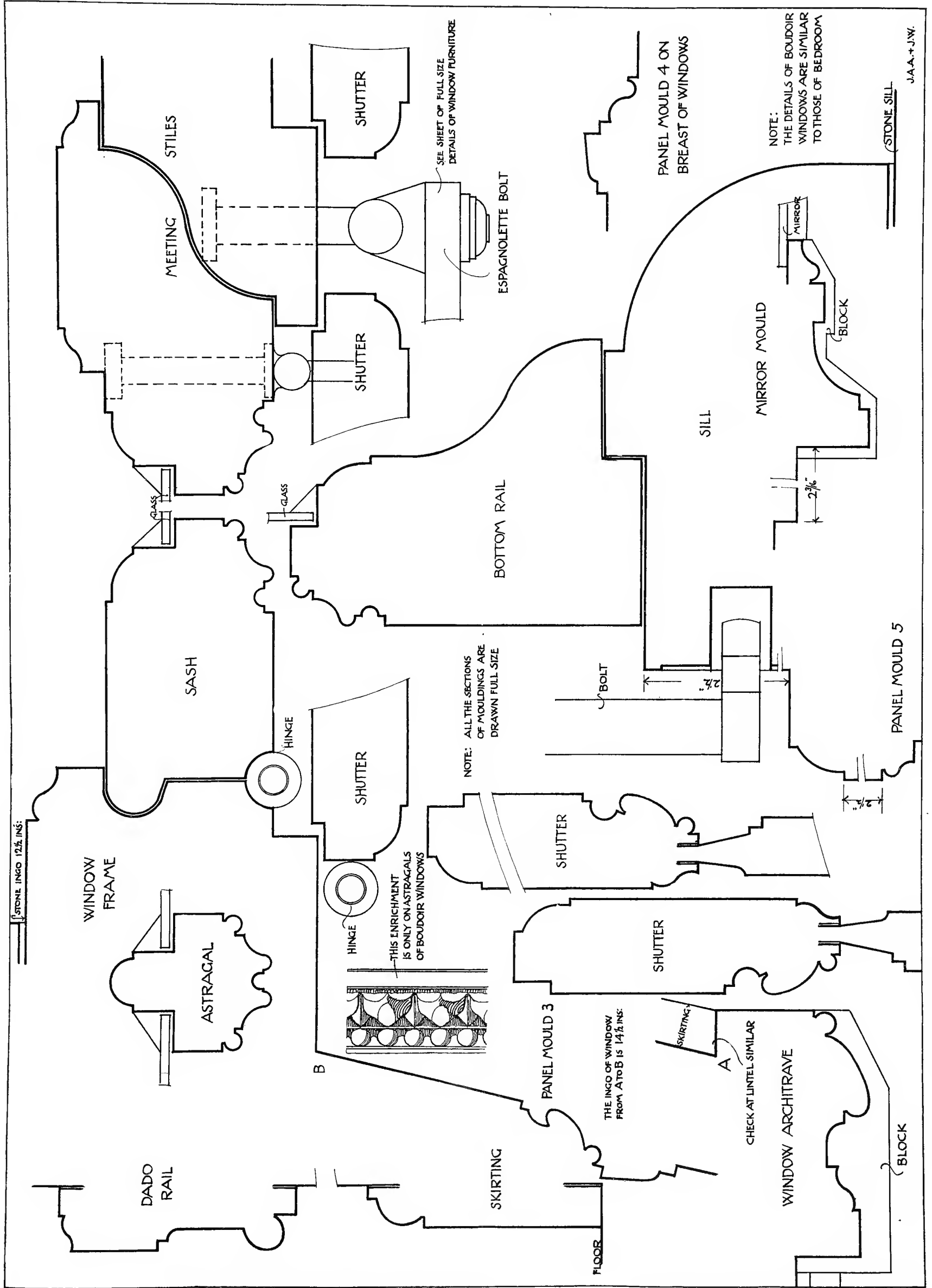


ELEVATION OF WINDOW WALL.
ELEVATION OF END WALL.
DETAIL OF PANELS ABOVE DADO RAIL



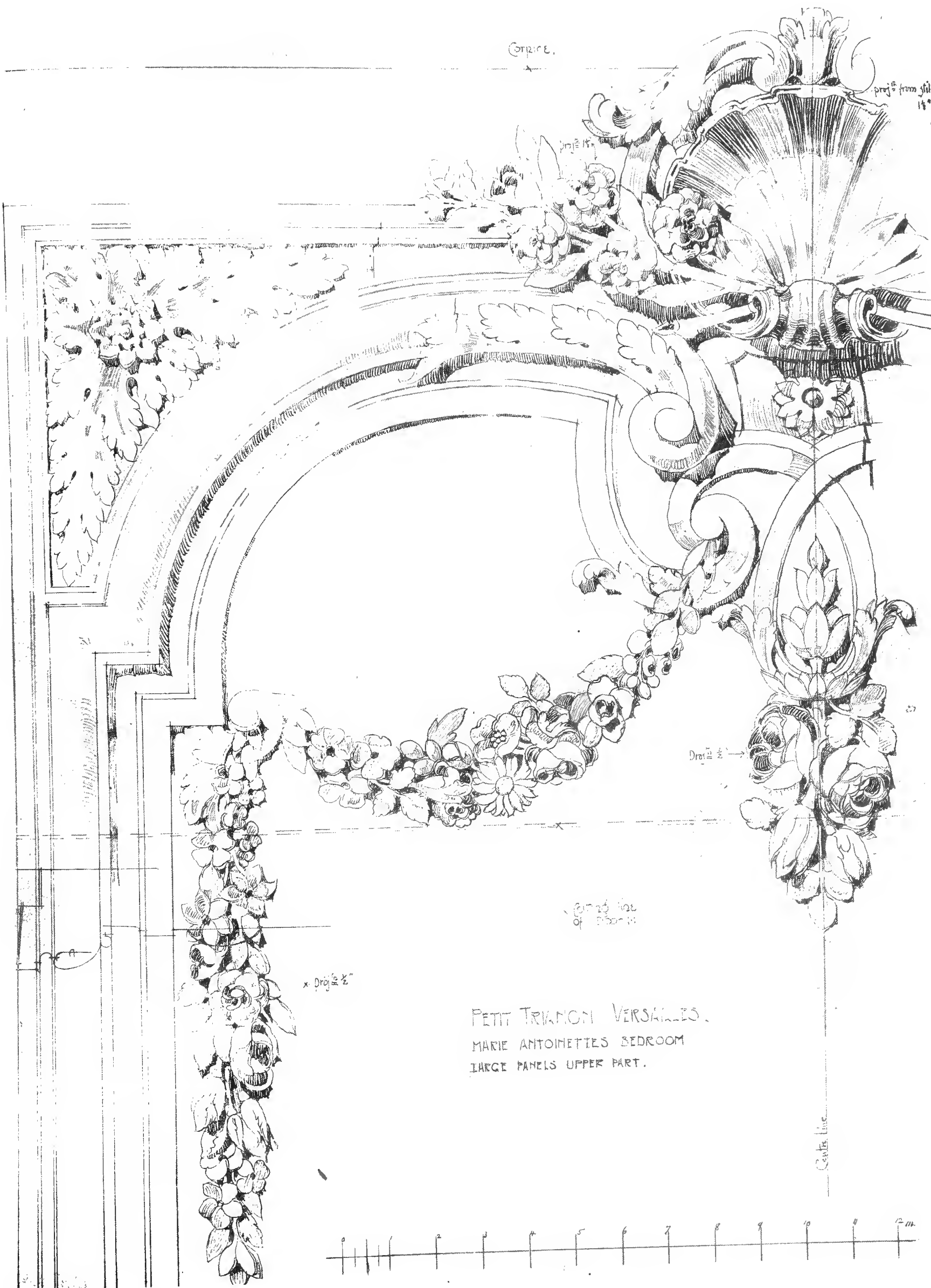
NOTE:
THE STILES AND RAILS OF WALL PANELLING
AVERAGE FROM 2 1/8 TO 2 3/4 AND ARE PINNED
AT JOINTS WITH 9/16 PINS.
THE CHIMNEYPIECE IS OF SPANISH BROCATELLO AND
THE HEARTH IS IN ONE SLAB OF SAME MARBLE
THE COVING AT JAMBS, SIDES AND BACK OF
FIREPLACE ARE OF IRON.
THE DOORS WHICH FORM PART OF THE
PANELLING ARE HUNG ON CENTRE POINT HINGES.

PLAN OF FIREPLACE
THE SECTIONS OF MOULDINGS
ARE DRAWN FULL SIZE
PANEL MOULD 2. DOTTED LINE SHOWS
DIFFERENCE ON PANEL MOULD ABOVE DADO RAIL
PANEL MOULD 1. DOTTED LINE SHOWS
DIFFERENCE ON PANEL MOULD ABOVE DADO RAIL



BEDROOM.
DETAILS OF WOODWORK.

CHAMBRE À COUCHER.
DÉTAILS DES BOISERIES.



PETIT TRIANON VERSAILLES.
MARIE ANTOINETTES BEDROOM
LARGE PANELS UPPER PART.

BEDROOM.

CHAMBRE À COUCHER.

MARIE ANTOINETTE'S BEDROOM.
 IN PART LARGE PANELS.

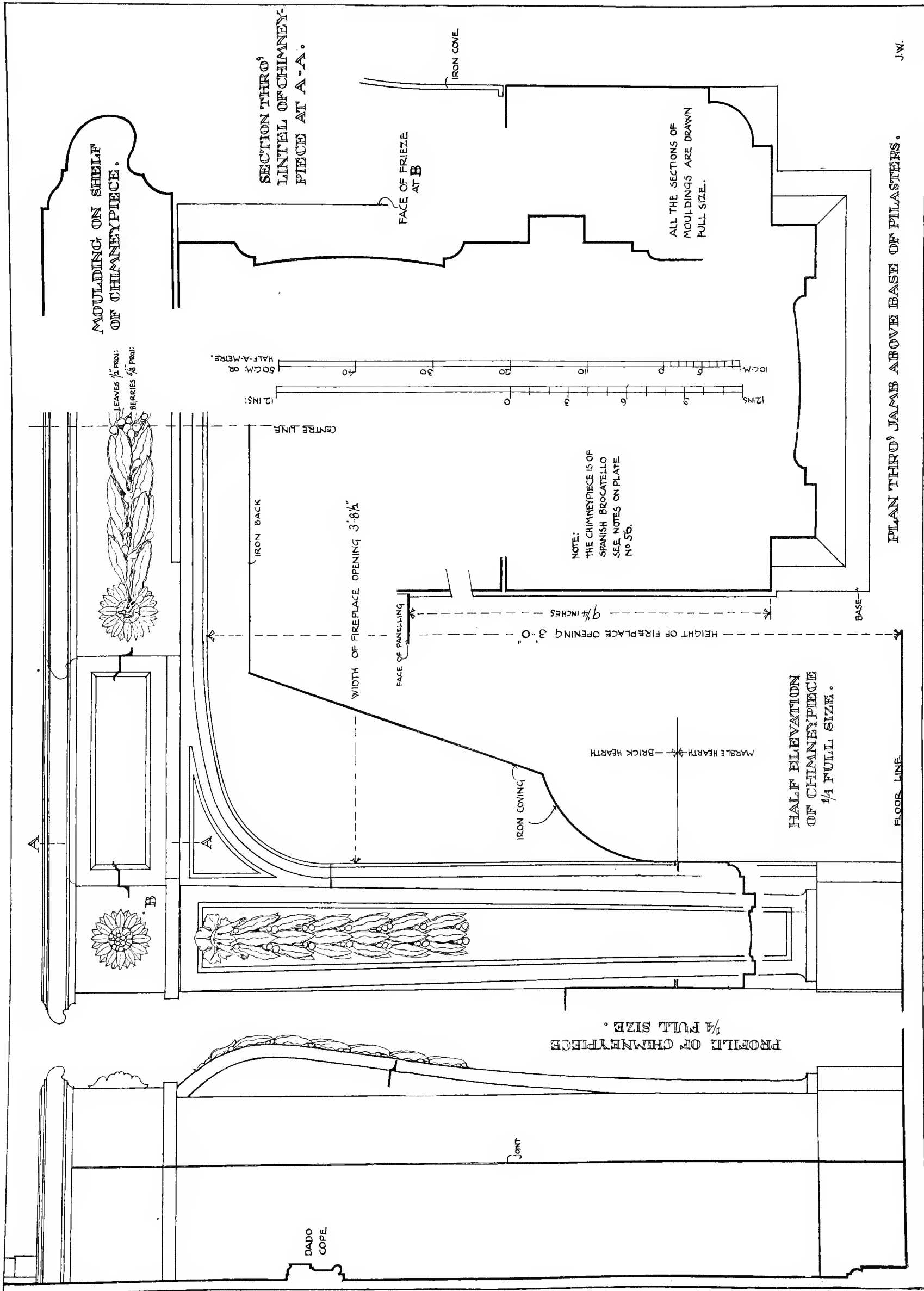
All the leaves very
 flatly modelled :-

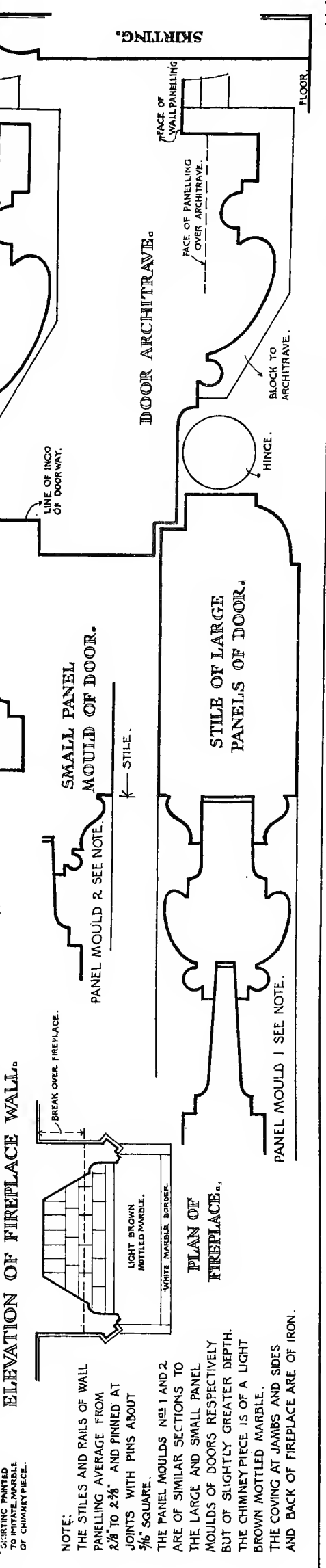
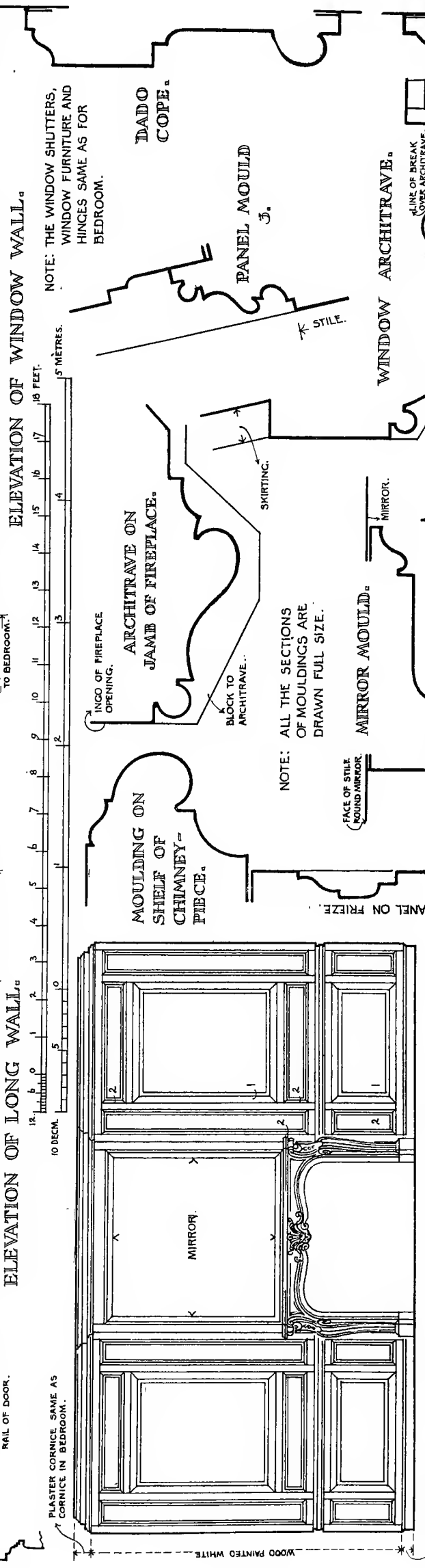
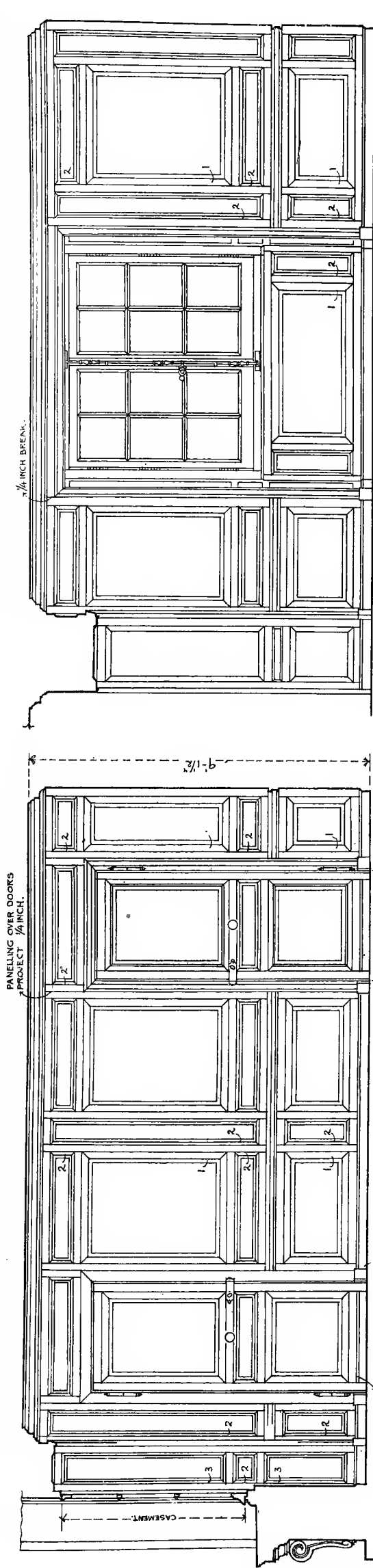
Greatest proj. $\frac{7}{16}$ "

Greatest Proj. $\frac{7}{16}$ "

CARVED PANEL—LOWER PART.

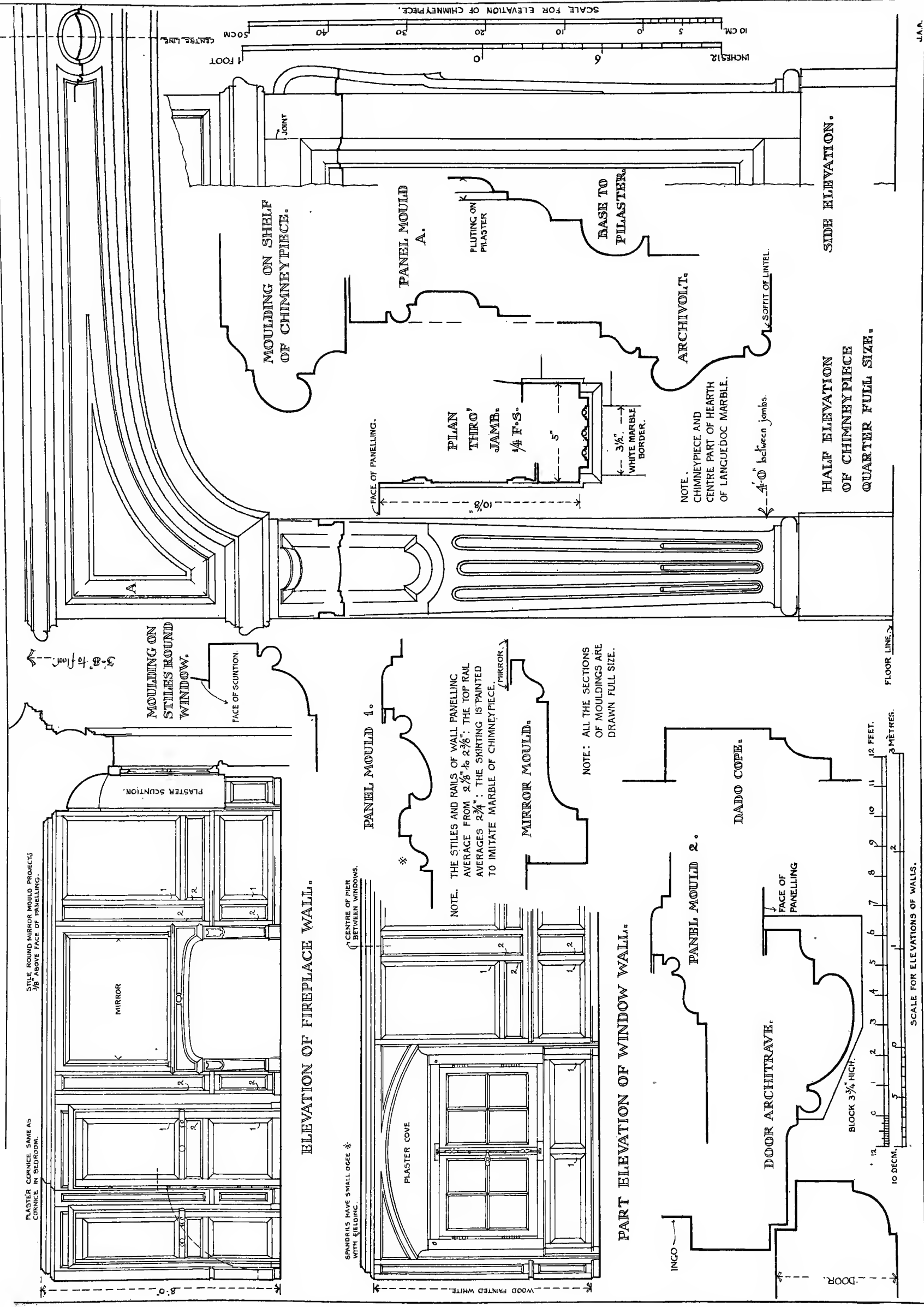
PANNEAU EN BOIS SCULPTÉ—PARTIE INFÉRIEURE.





DRESSING ROOM.
KEY ELEVATIONS OF WALLS AND DETAILS
OF WOODWORK.

CABINET DE TOILETTE.
ÉLEVATIONS À PETITE ÉCHELLE DES FACES ET
DÉTAILS DES BOISERIES.



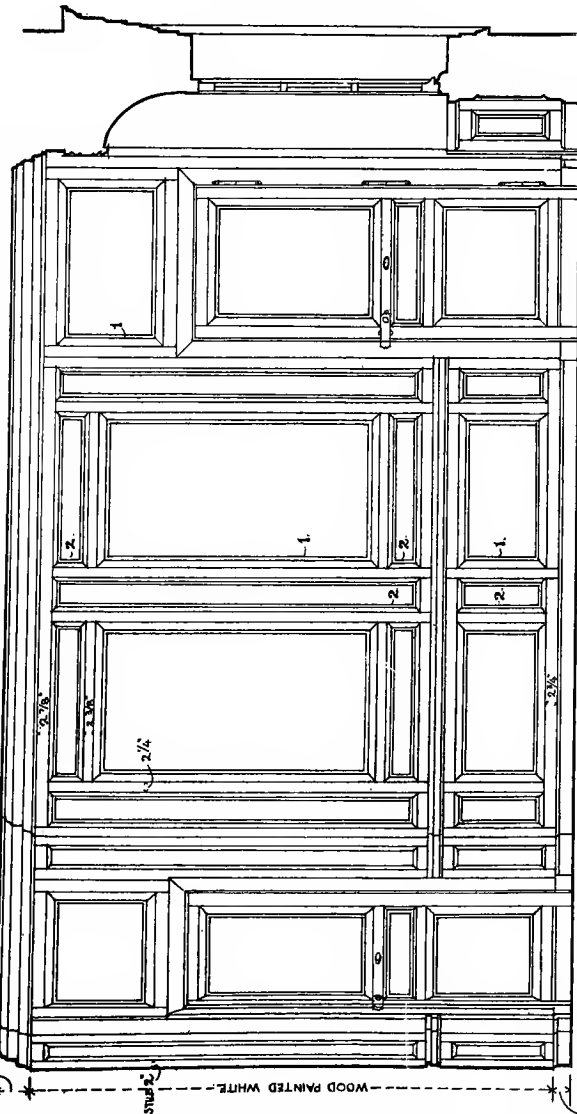
ROOM B ENTRESOL.

CHAMBRE B DE L'ENTRESOL.

ÉLEVATIONS À PETITE ÉCHELLE DES FACES ET DÉTAILS.

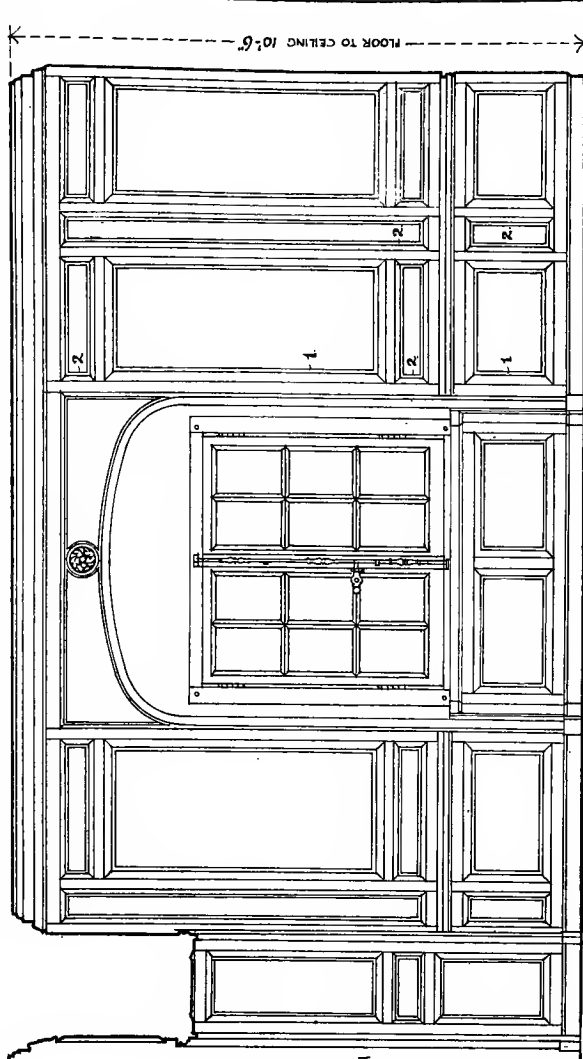
KEY ELEVATIONS OF WALLS AND DETAILS.

PLASTER CORNICE, SAME DETAIL AS FOR ROOM E. SEE PLATE NO 68



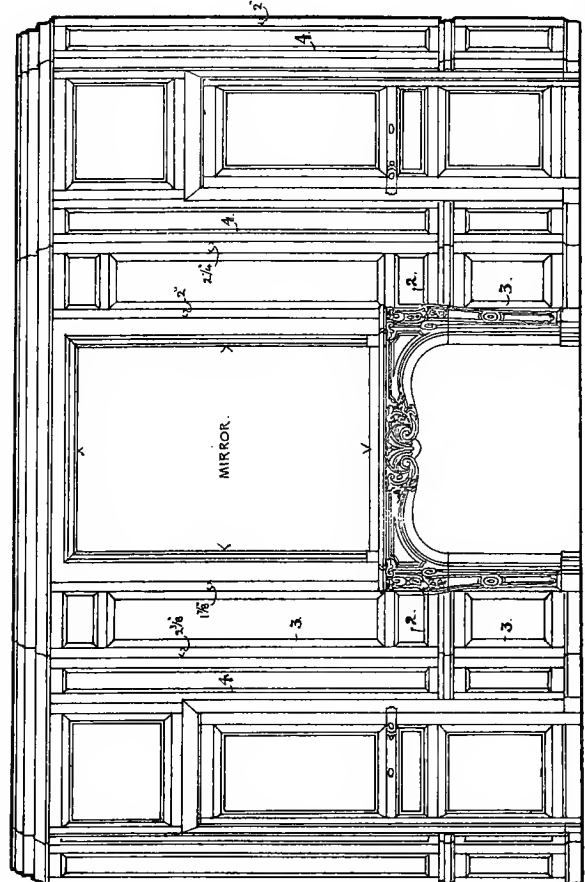
STILES AVERAGE FROM $2\frac{1}{8}$ TO $2\frac{3}{8}$ EXCEPTING TOP RAIL UNDER PLASTER CORNICE WHICH IS $2\frac{1}{8}$ AND BOTTOM RAIL OF DADO WHICH IS $2\frac{3}{4}$

ELEVATION OF NORTH WALL.

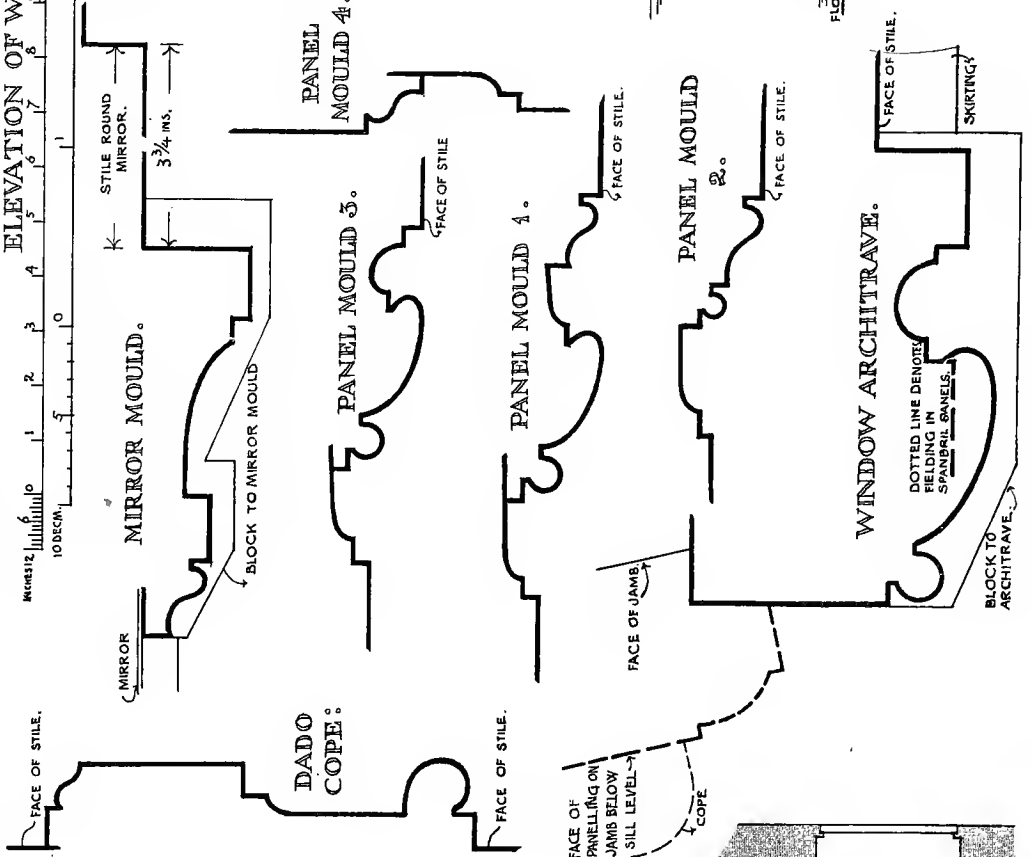
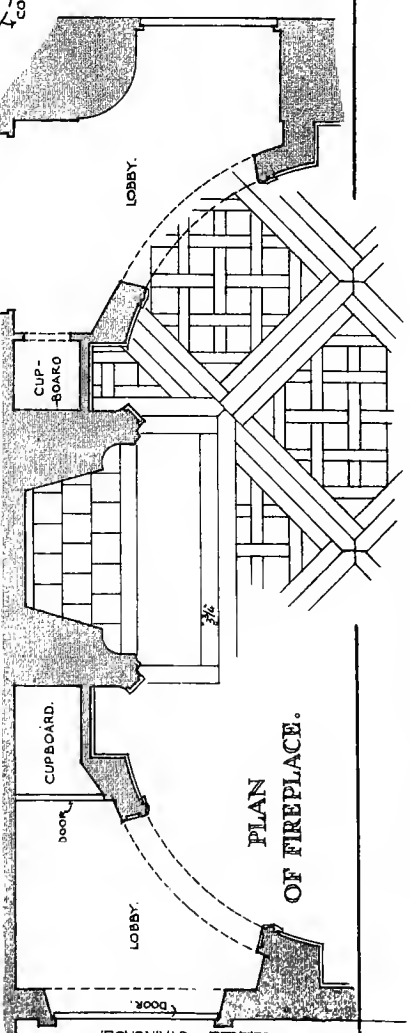


ELEVATION OF WINDOW WALL.

10 DECIM. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 FEET. 4 METRES.



ELEVATION OF FIREPLACE WALL.



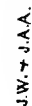
ELEVATION OF DOORS IN CIRCLED CORNERS. DOOR ARCHITRAVES OF SIMILAR SECTION TO THOSE OF ROOM E ON PLATE NO 68

J.W. AND J.A.A.

ROOM D—SECOND FLOOR.

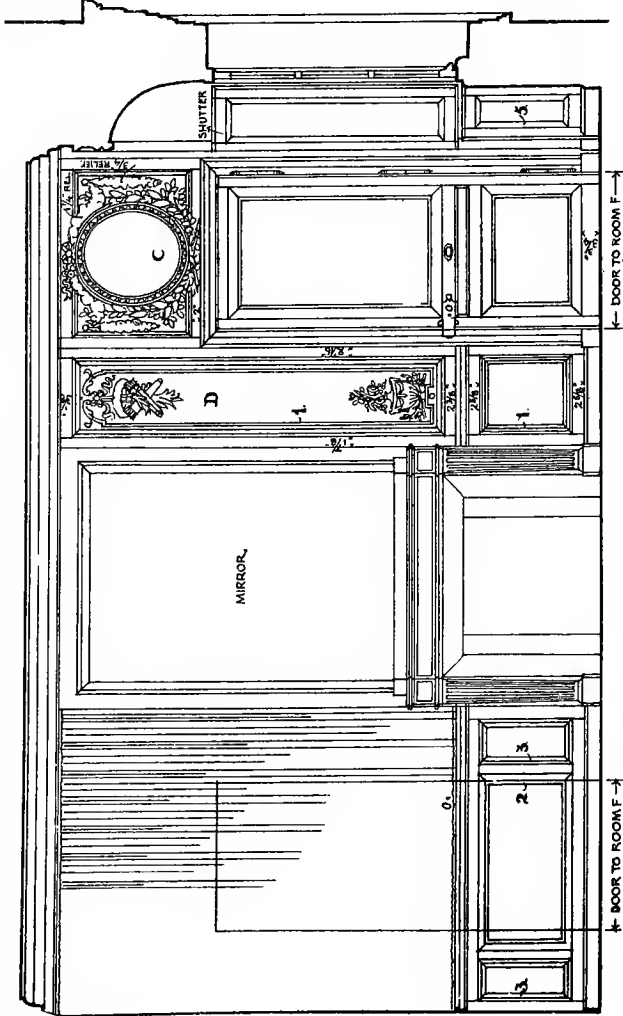
KEY ELEVATIONS OF WALLS.

CHAMBRE D—DEUXIEME ETAGE. ÉLEVATIONS À PETITE ÉCHELLE DES FACES.

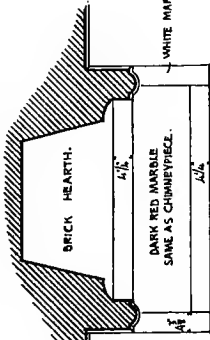


ROOM D—SECOND FLOOR.
CHIMNEYPIECE.

CHAMBRE D—DEUXIÈME ÉTAGE.
CHEMINÉE.



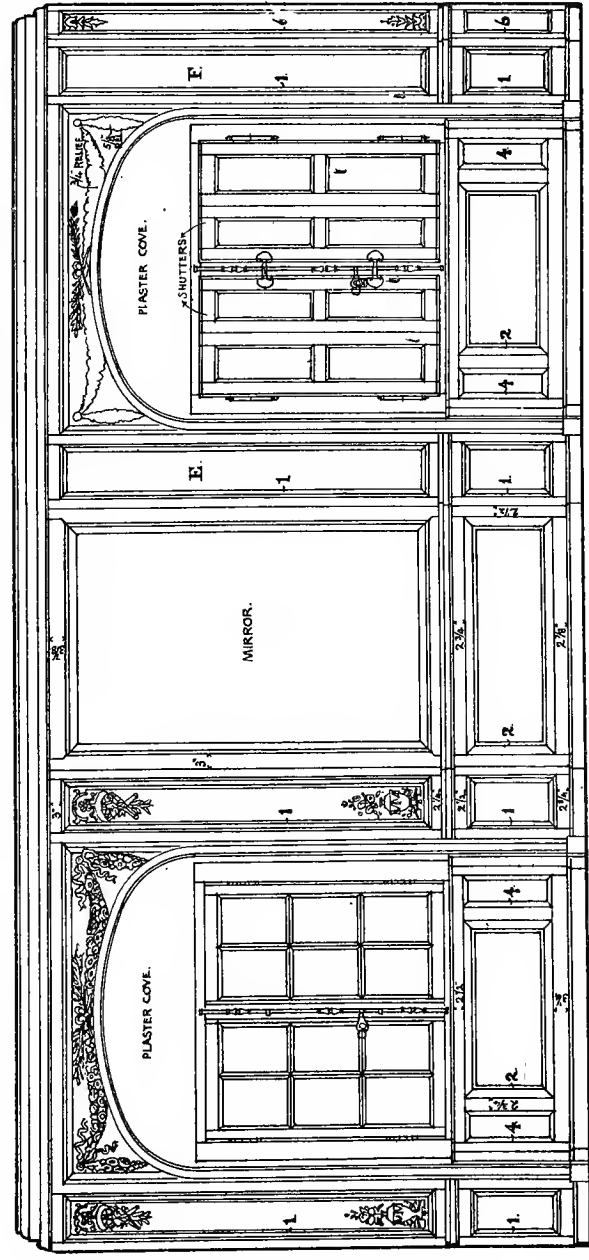
ELEVATION OF FIREPLACE WALL.



PLAN OF FIREPLACE.

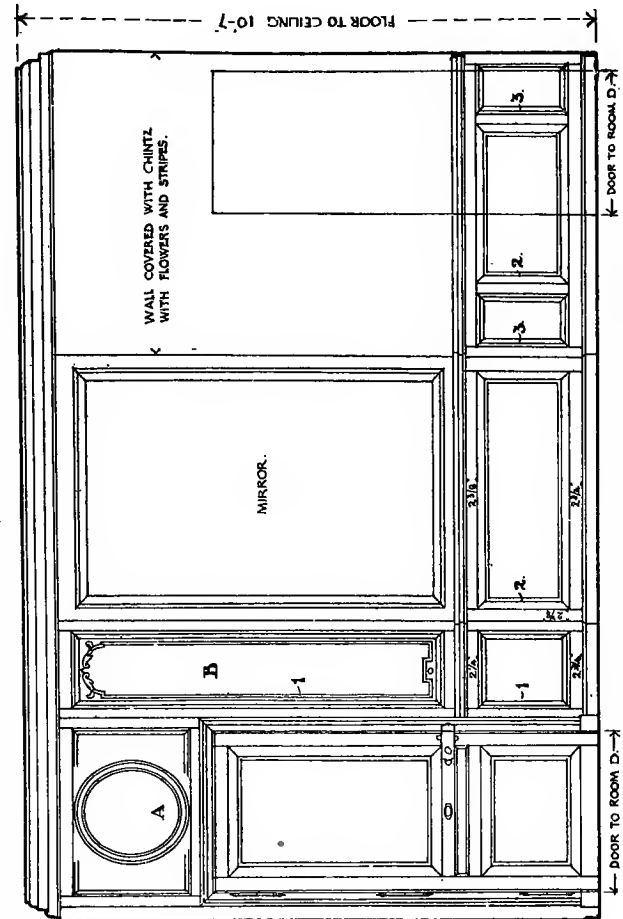
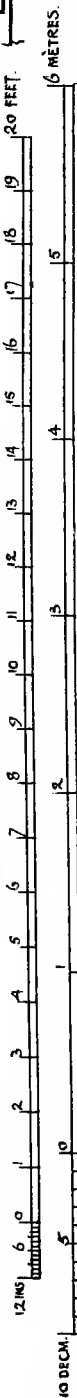
THE WALL OPPOSITE WINDOW PANELLING ONLY IN DADO THE PART ABOVE DADO COVERED WITH CHINTZ AS ON PORTIONS OF FIREPLACE WALL AND WALL OPPOSITE. PANEL MOULD 1 IN DADO HAS NO ENRICHMENT.

PANELS E AND F CARVED SIMILARLY TO CORRESPONDING PANELS ON EITHER SIDE OF WINDOW TO LEFT. — GREATEST PROJECTION ABOUT $\frac{1}{2}$ "

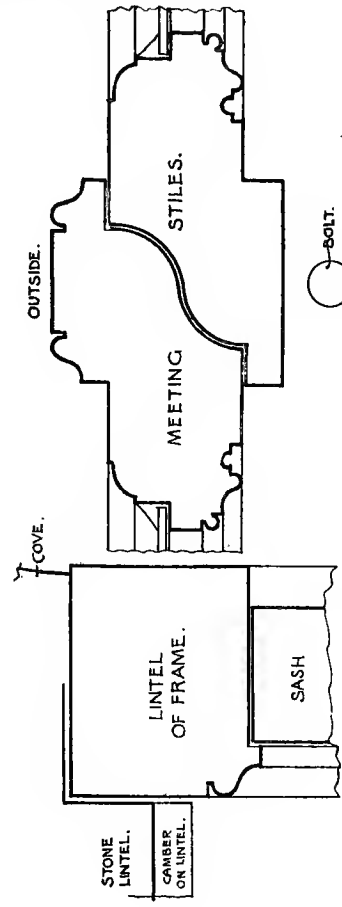


ELEVATION OF WINDOW WALL.

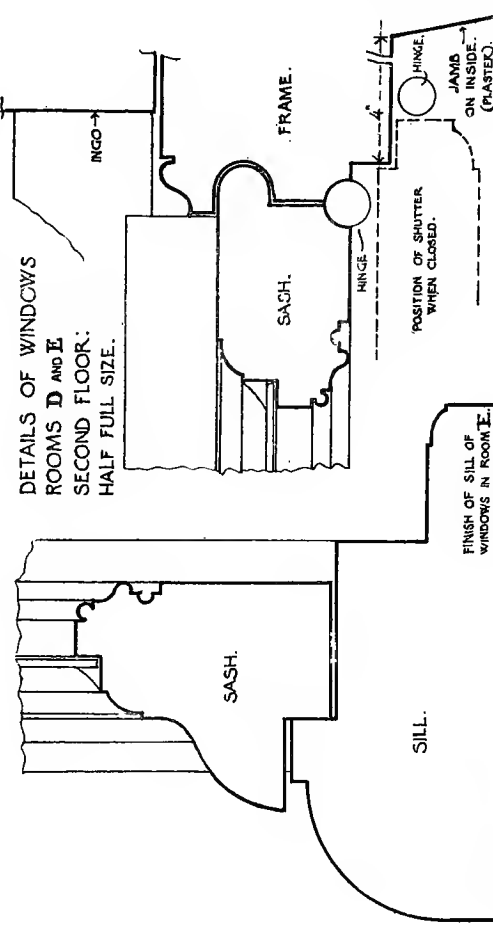
SKETCHING AND BLOCKS TO ARCHITRAVES PAINTED TO IMITATE MARBLE OF CHIMNEYPIECE.



ELEVATION OF WALL OPPOSITE FIREPLACE.



DETAILS OF WINDOWS ROOMS D AND E SECOND FLOOR: HALF FULL SIZE.



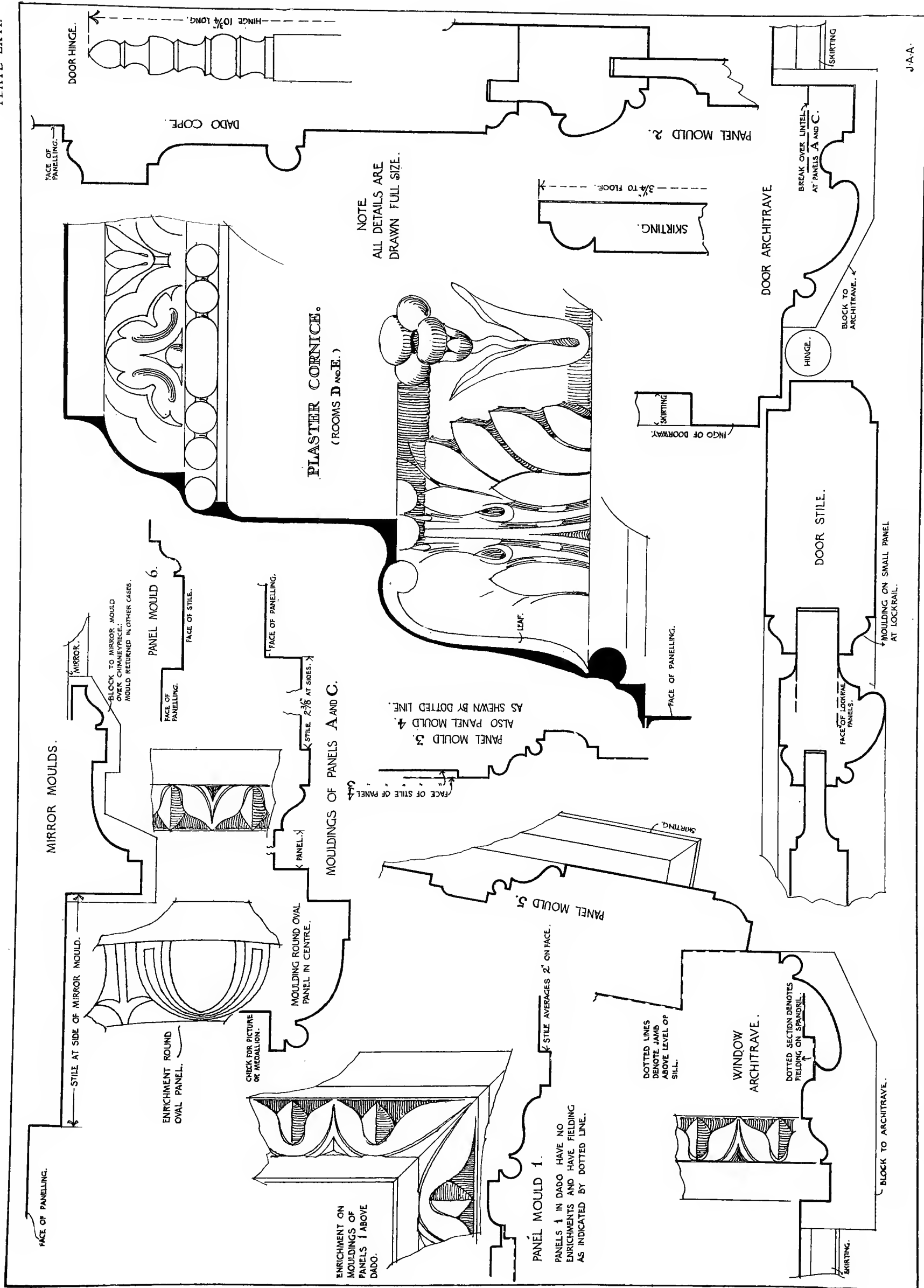
FINISH OF SILL OF WINDOWS IN ROOM E. ROOM JD HAS A MOULDED COPE.

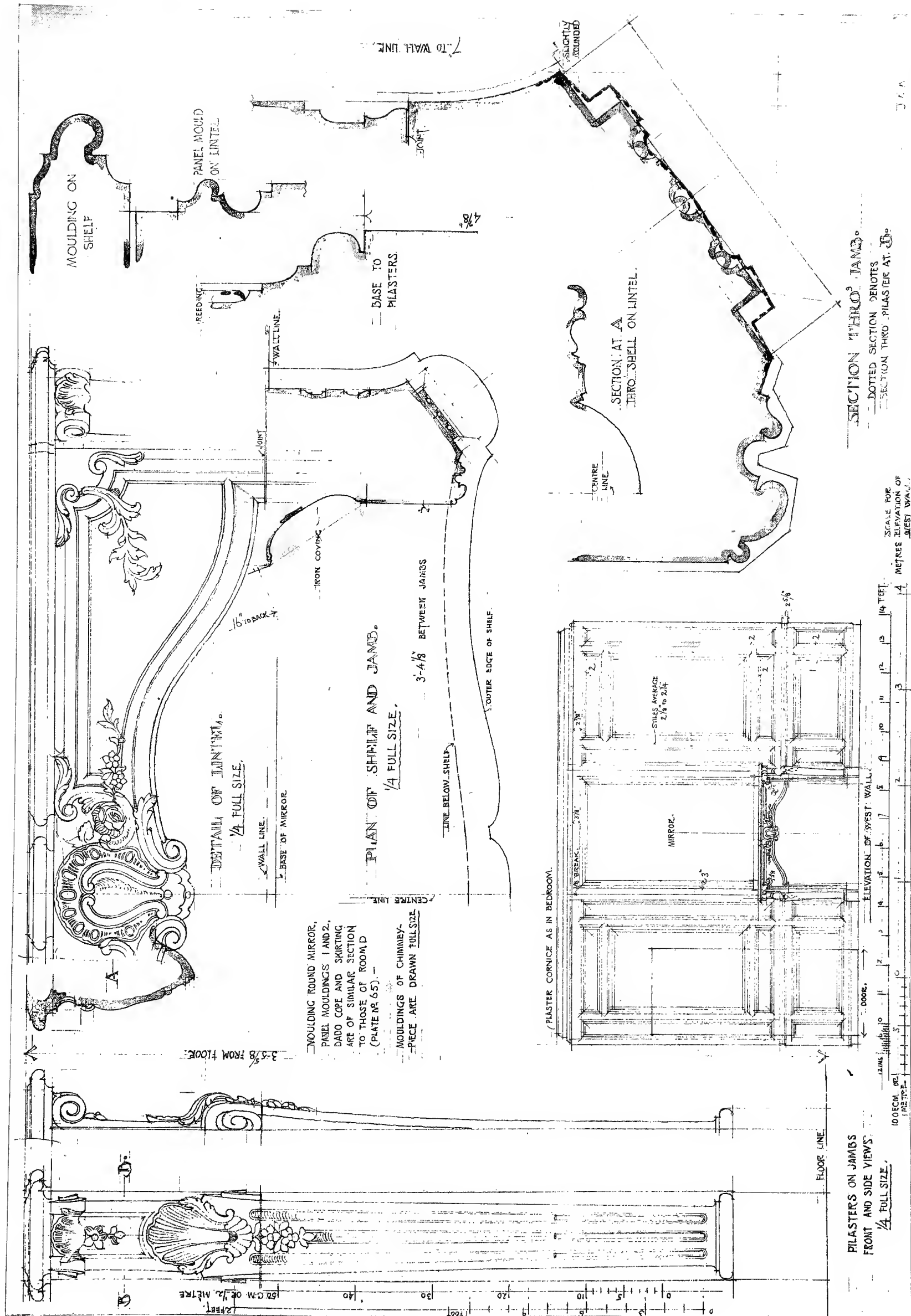
PANELS A AND B CARVED SIMILARLY TO CORRESPONDING PANELS C AND D ON FIREPLACE WALL. THE GREATEST PROJECTION OF CARVING AT TOP OF PANELS B AND D IS $\frac{3}{8}$ " (ROSES IN VREATH). THE GREATEST PROJECTION OF CARVING AT BOTTOM OF PANELS B AND D IS $\frac{3}{8}$ " (FLOWERS IN VASE).

WINDOW FURNITURE SAME AS IN BEDROOM, PRINCIPAL FLOOR (EXCEPTING CATCH FOR HANDLE WHICH IS SAME AS IN SALON) DOOR LOCKS SAME AS IN DRESSING ROOM.

ROOM E—SECOND FLOOR.
KEY ELEVATIONS OF WALLS.

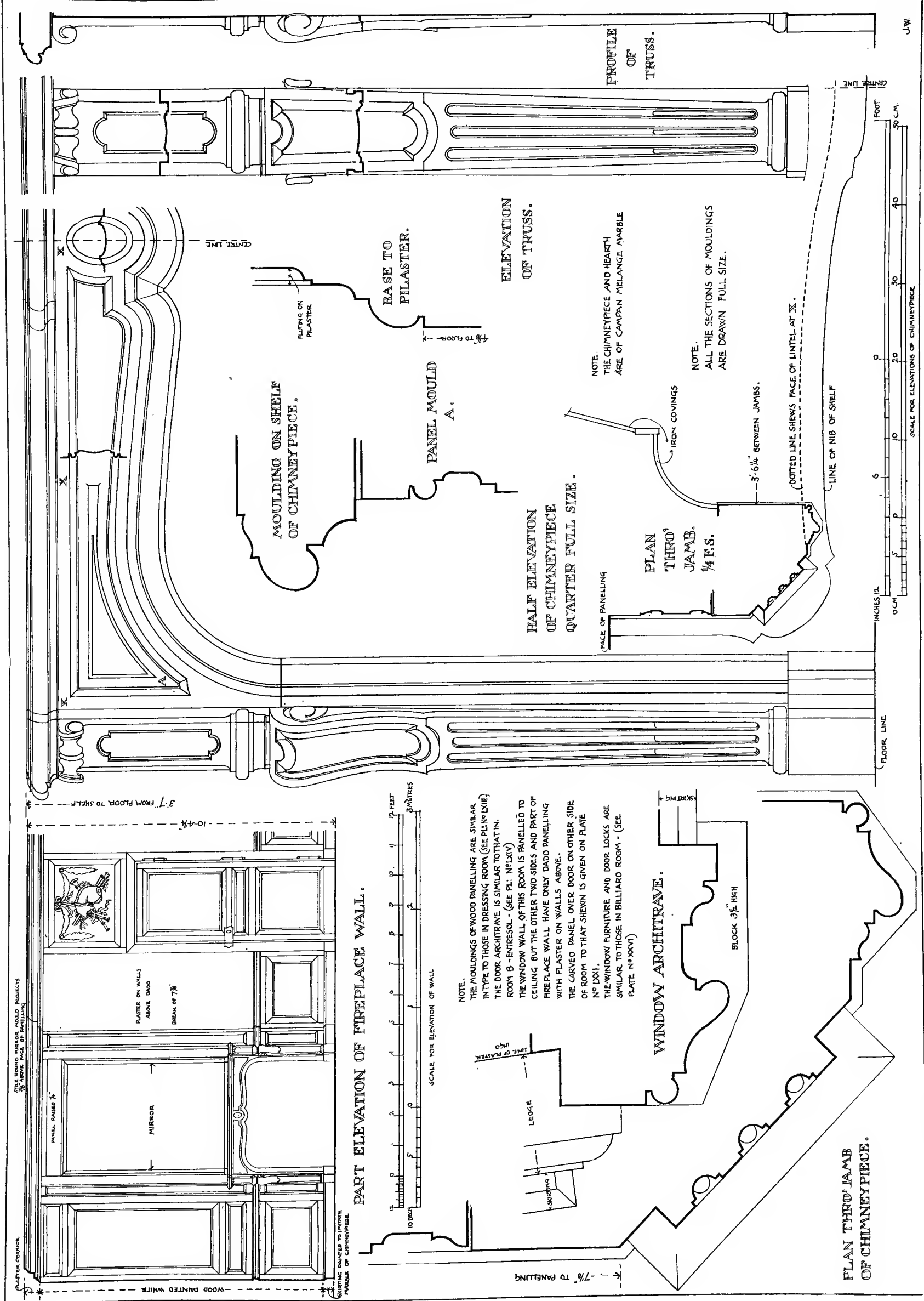
CHAMBRE E—DEUXIÈME ÉTAGE.
ÉLEVATIONS À PETITE ÉCHELLE DES FACES.





ROOM F—SECOND FLOOR.
CHIMNEYPIECE.

CHAMBRE F.—DEUXIÈME ÉTAGE.
CHEMINÉE.



MOST OF SCROLL SAME FACE AS STYLE.

1/16" IN FRONT OF STYLE.



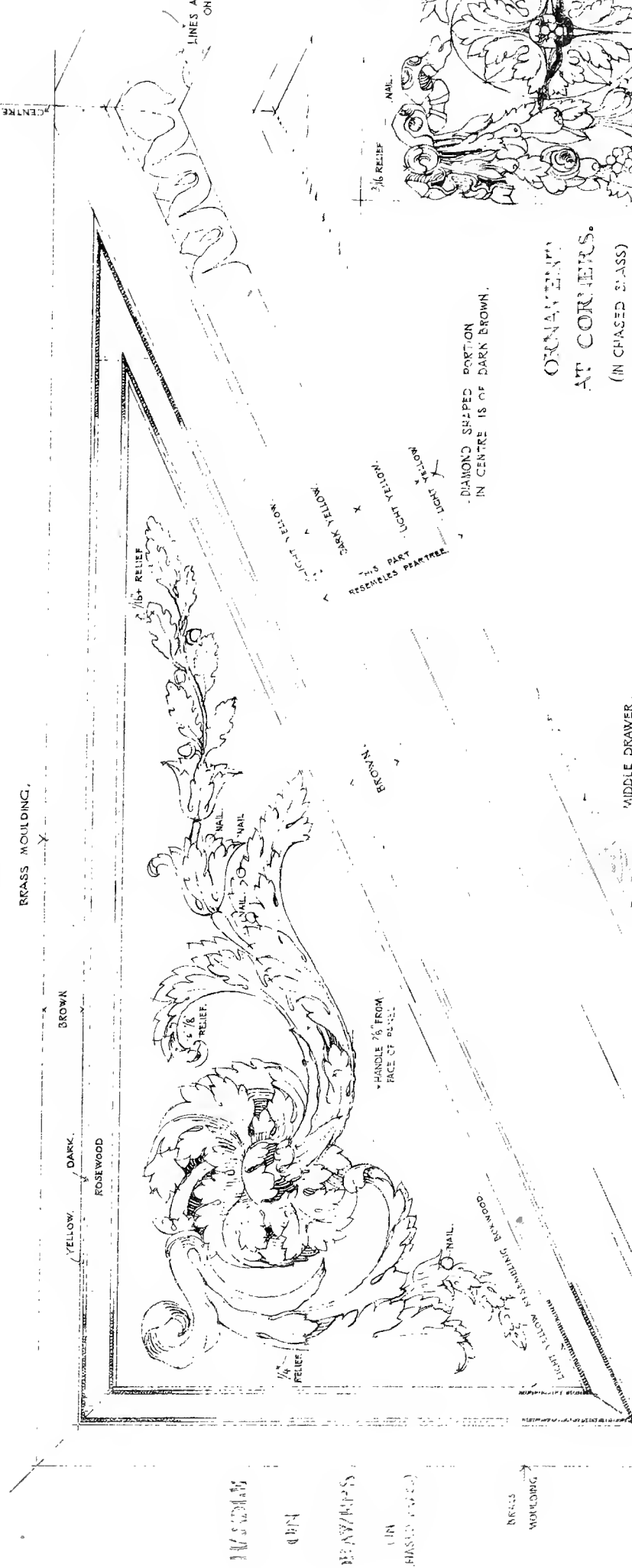
FACE OF PANEL IS
LIGHT YELLOW
RESEMBLING BOXWOOD.

INLAY ON STILES IS
A BROWN COLOUR.

ORNAMENT ON TABLE OF UPPER DRAWER. (IN CHASED SPACE.)

BRASS MOULDING.

YELLOW. DARK. BROWN.
ROSEWOOD



LINE AND LEAVES 'NCISED
ON INLAY.

THIS PART
RESEMBLES PEARL SHELL
LIGHT YELLOW
DARK YELLOW
LIGHT YELLOW

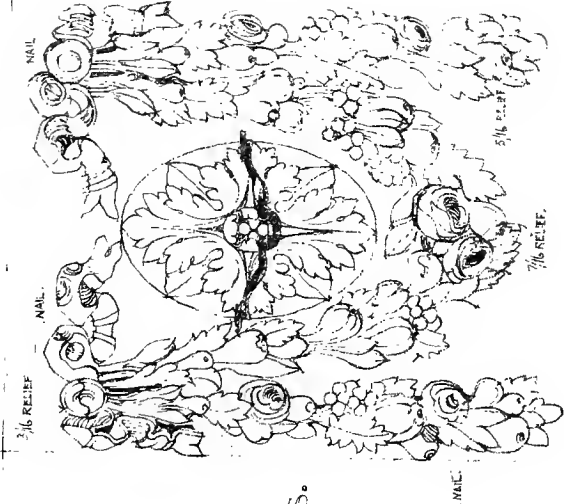
DIAMOND SHAPED PORTION
IN CENTRE IS OF DARK BROWN.

ORNAMENT
AT CORNERS.
(IN CHASED SPACE)

THE DETAILS ARE
DRAWN FULL SIZE.

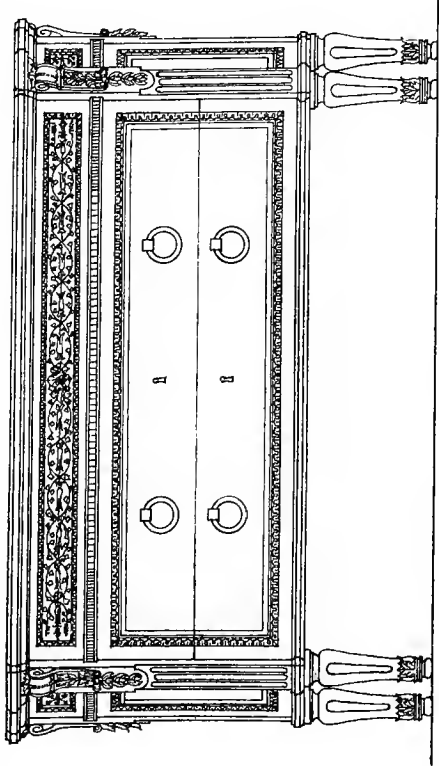
MIDDLE DRAWER.

BOTTOM DRAWER.

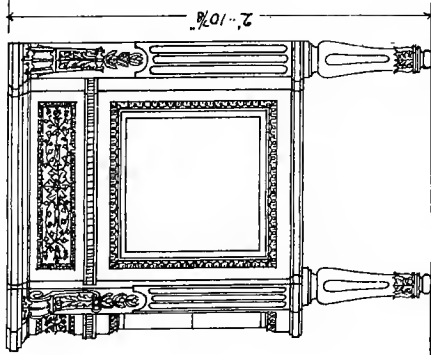


FURNITURE.
COMMODE IN DINING ROOM.

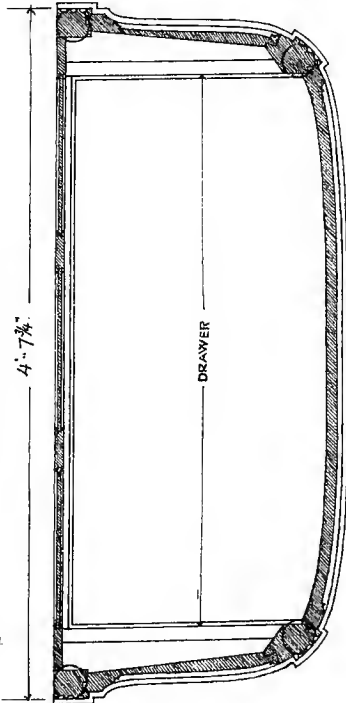
AMEUBLEMENT.
COMMODE DE LA SALLE À MANGER.



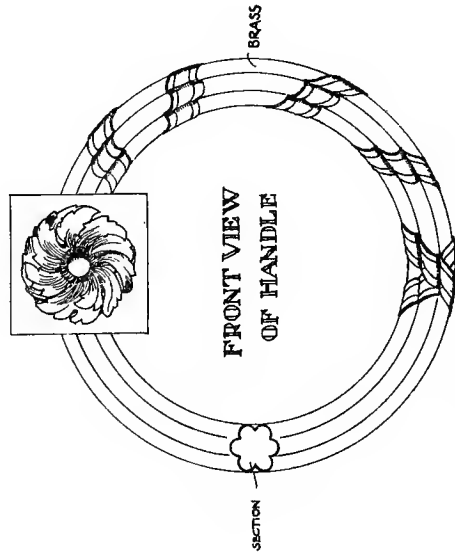
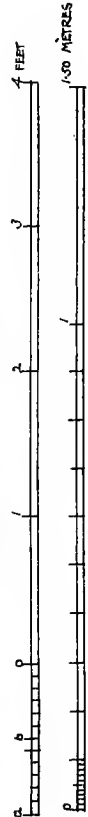
FRONT VIEW.



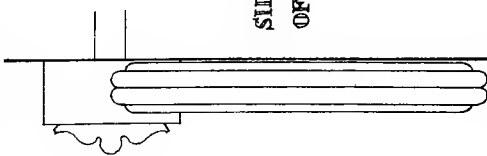
SIDE VIEW.



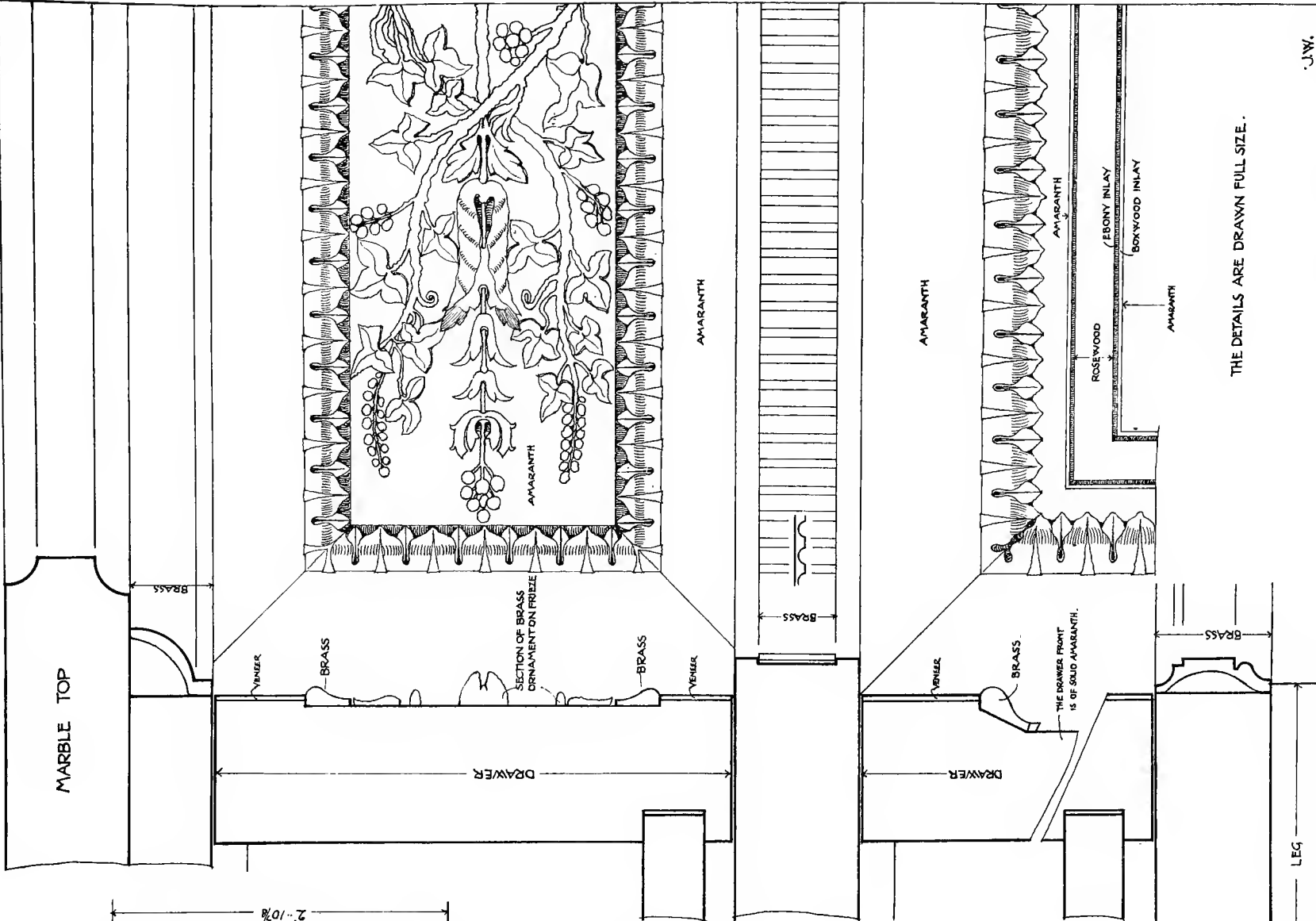
PLAN.



FRONT VIEW
OF HANDLE



SIDE VIEW
OF HANDLE



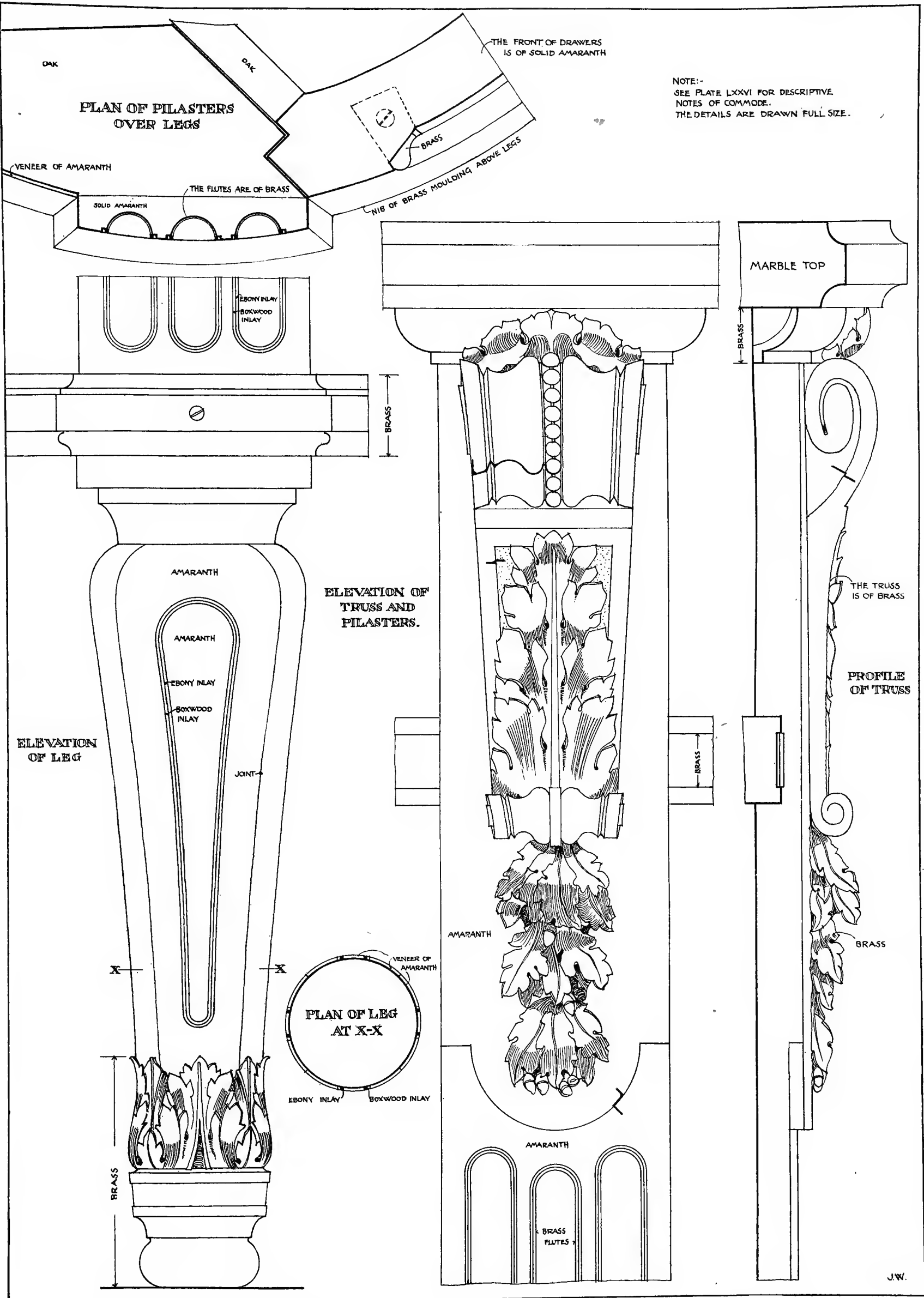
NOTE:
THE STRUCTURAL PART OF COMMODOE IS OF
OAK COVERED WITH A VENEER OF AMARANTH
WOOD. THE INLAY ON DRAWER FRONTS AND
LEGS IS OF ROSEWOOD, BOXWOOD AND EBONY
THE ORNAMENTS ARE OF ENGRAVED BRASS
BY GOUTHIERE. THE TOP IS OF DEEP BLUE
MARBLE. THE COMMODOE IS IN MARIE
ANTONETTE'S BEDROOM.

THE DETAILS ARE DRAWN FULL SIZE.

J.W.

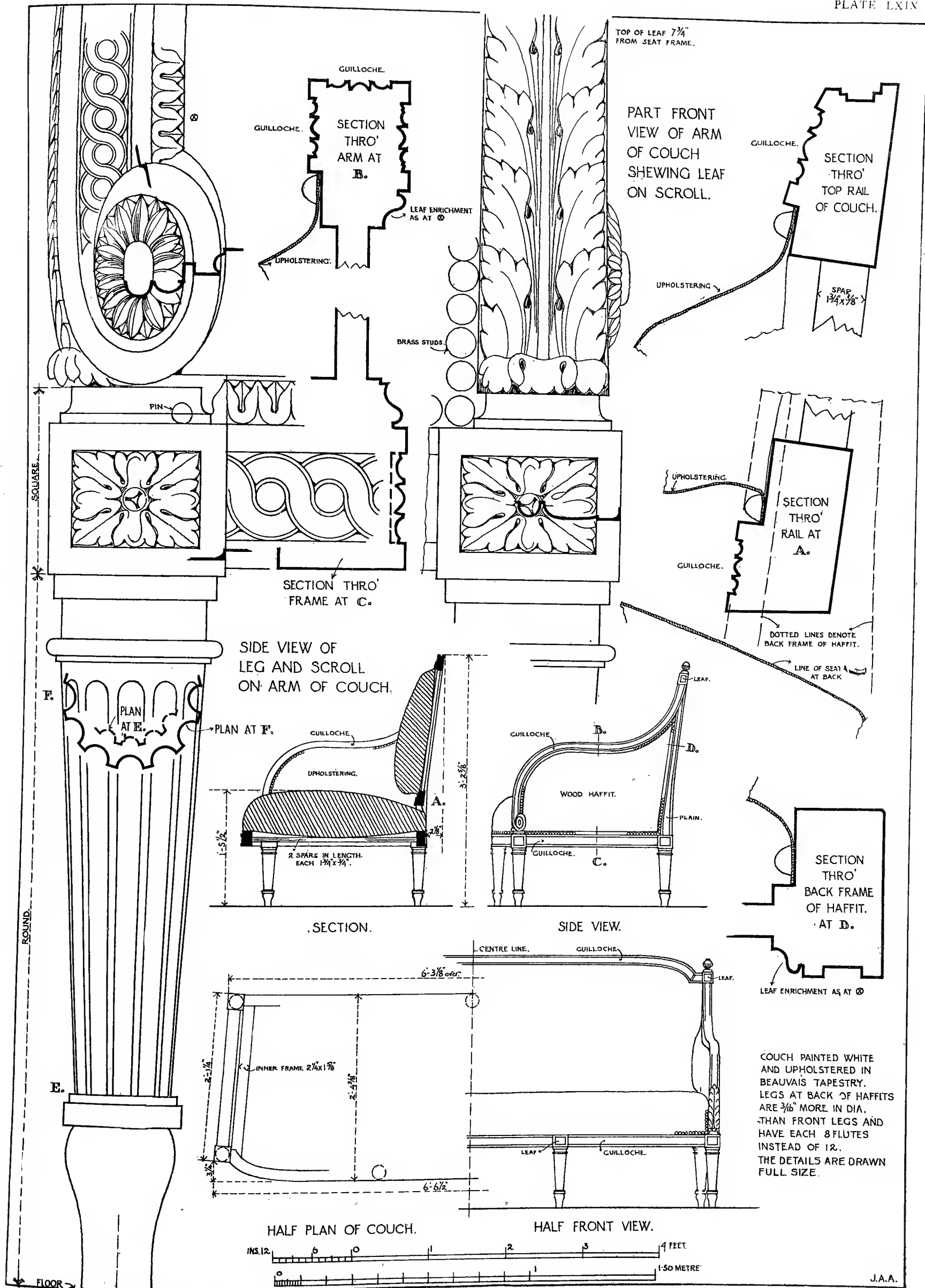
FURNITURE.
COMMODOE IN BEDROOM.

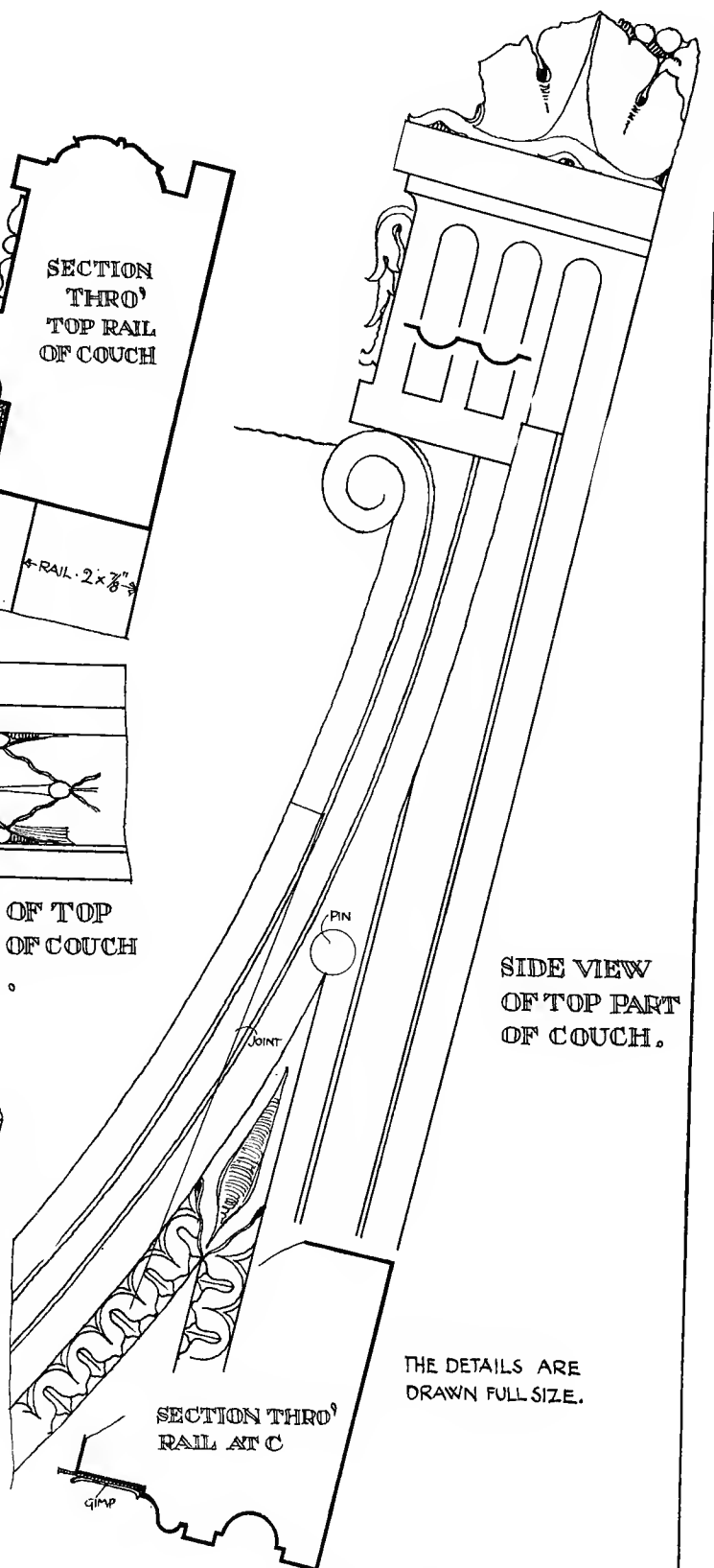
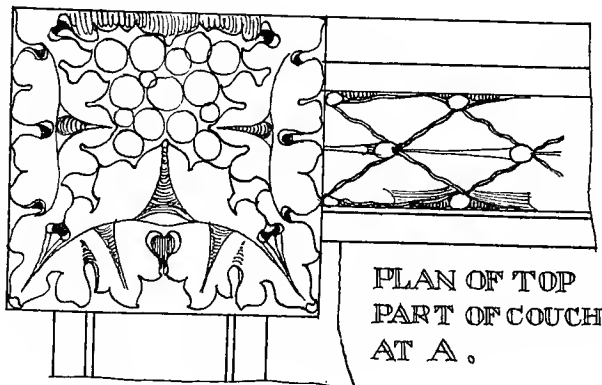
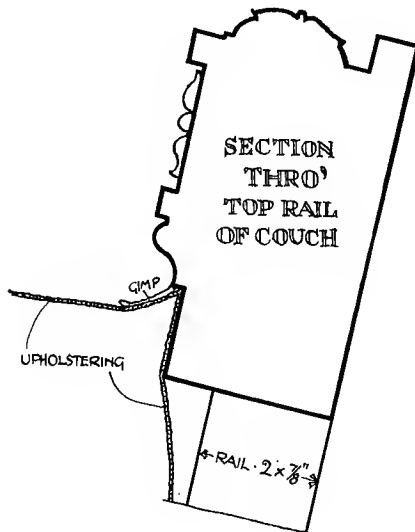
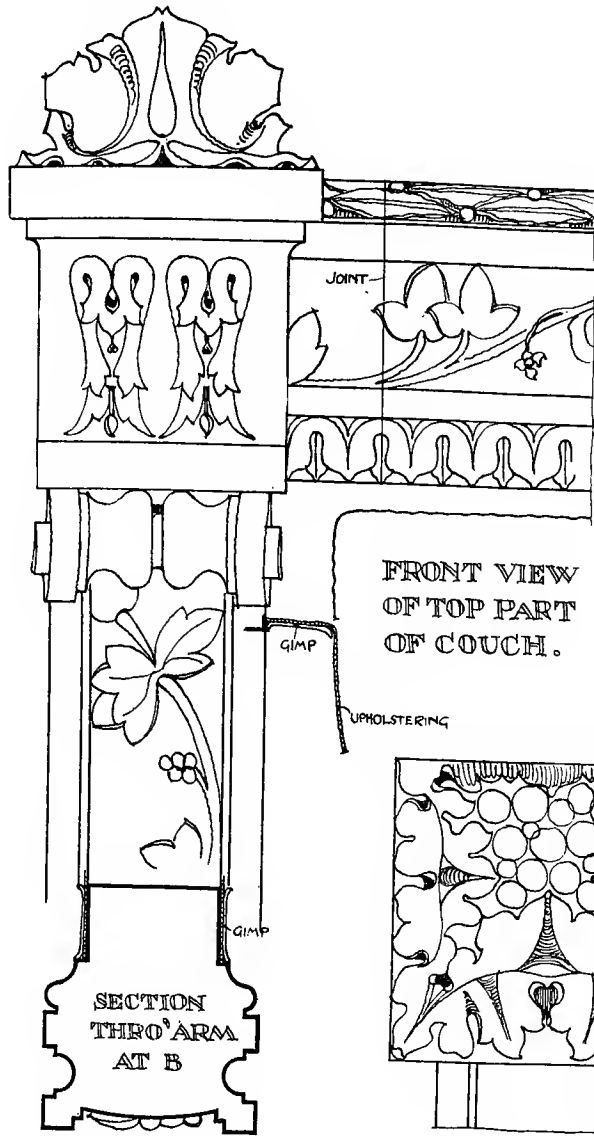
AMEUBLEMENT.
COMMODOE DE LA CHAMBRE À COUCHER.



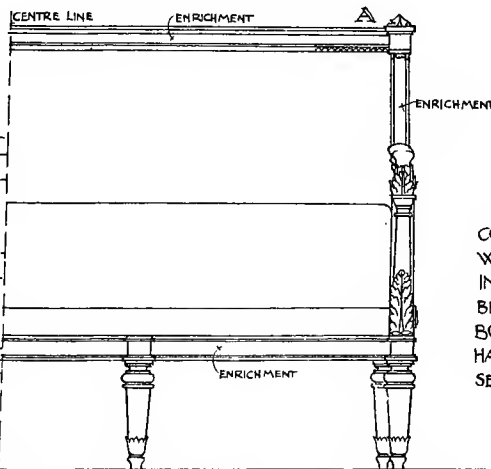
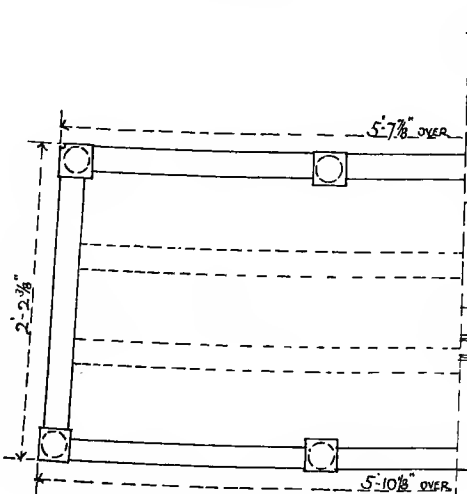
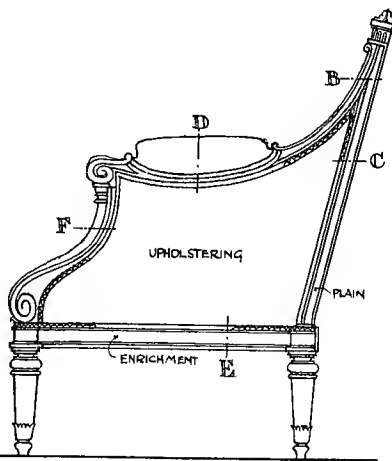
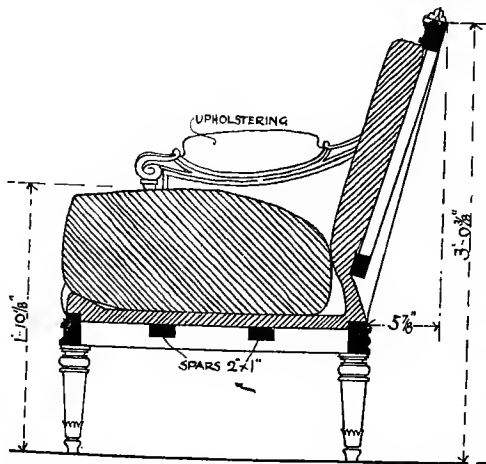
FURNITURE.
COMMODO IN BEDROOM.
DETAILS.

AMEUBLEMENT
COMMODO DE LA CHAMBRE À COUCHER.
DÉTAILS.

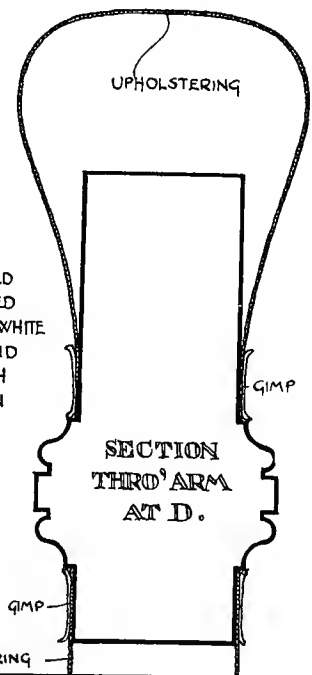


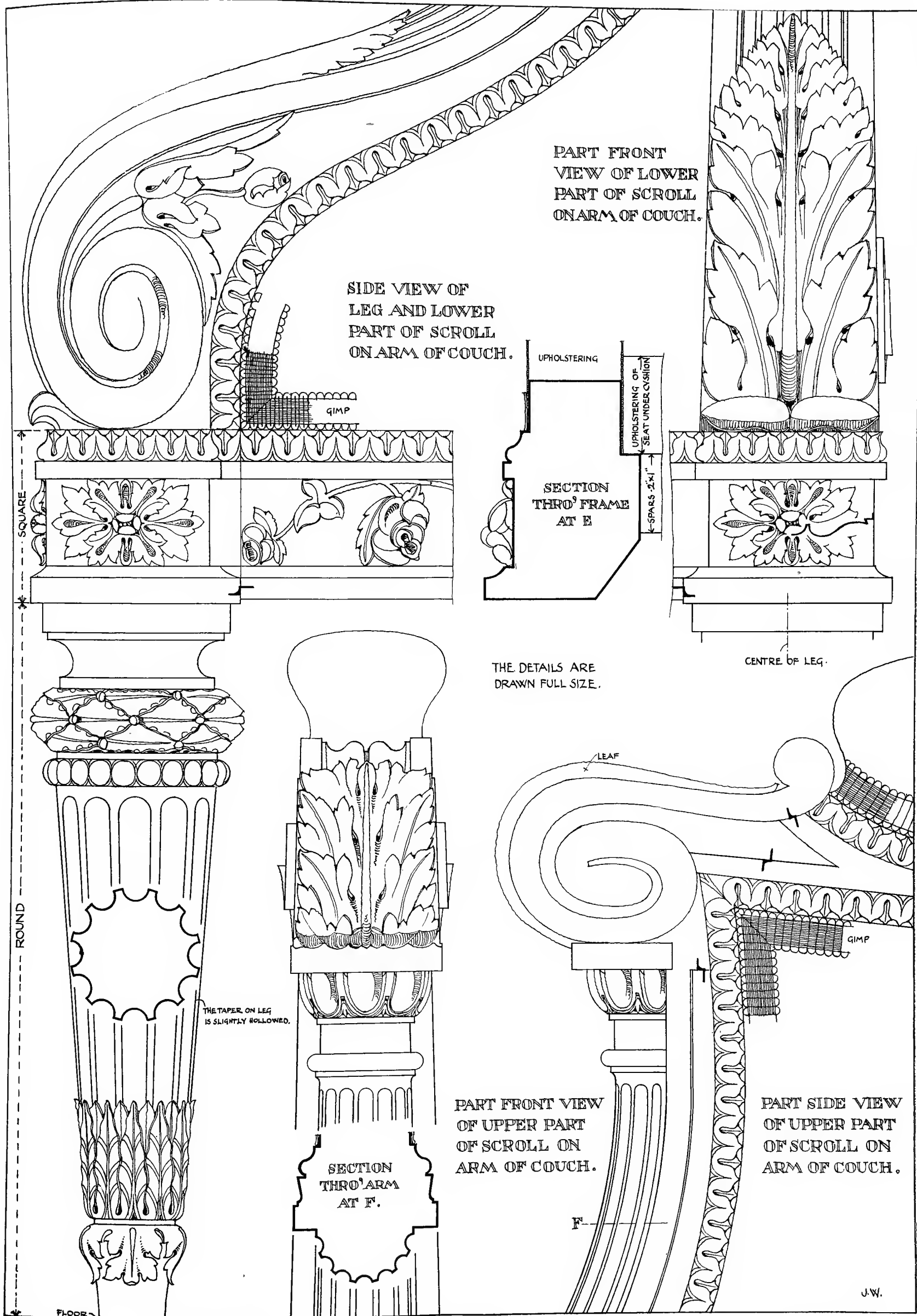


THE DETAILS ARE DRAWN FULL SIZE.

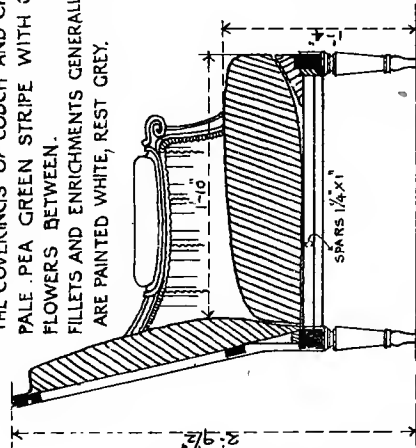
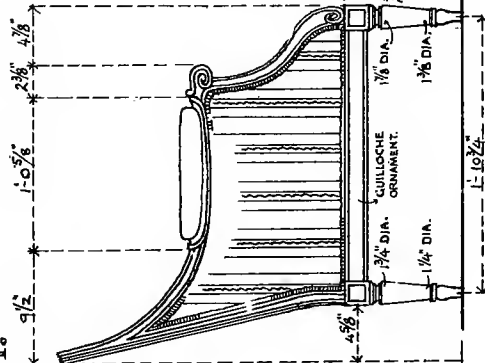
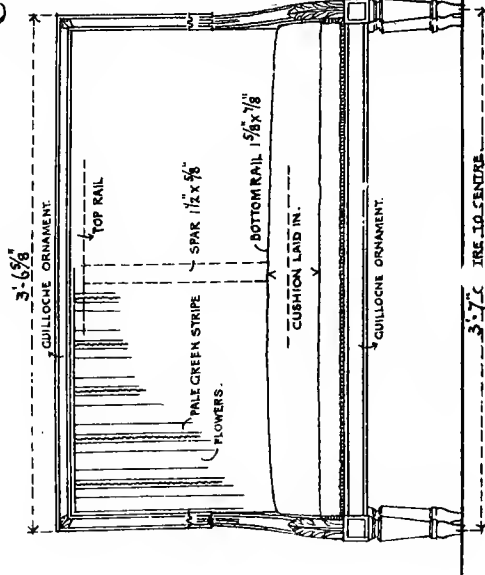


COUCH IN GREY PAINTED WOOD AND UPHOLSTERED IN CORDED SILK WITH WHITE BROCADED GROUND AND BOUQUETS. THE COUCH HAS A LOOSE CUSHION SEAT.





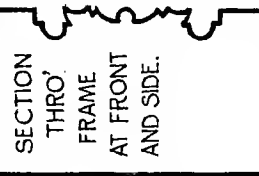
COUCH.



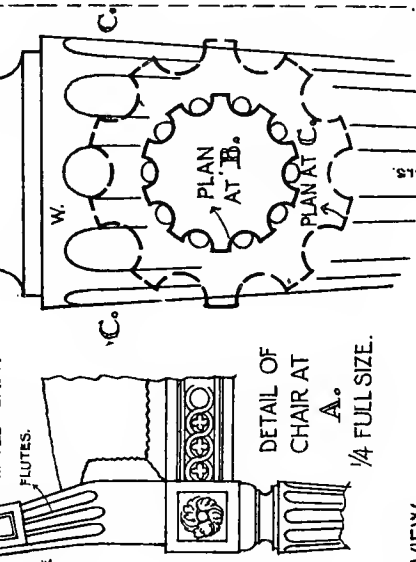
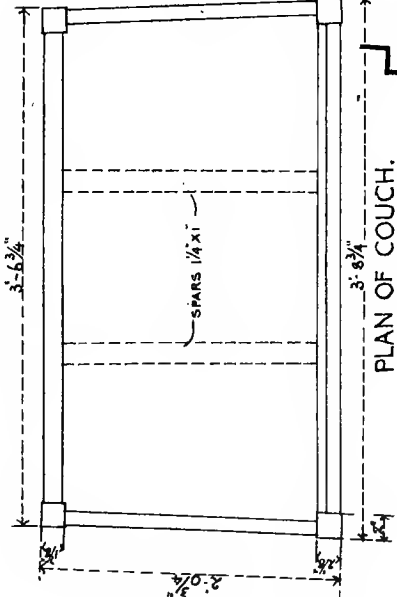
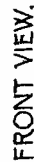
THE DETAILS OF COUCH ARE SIMILAR TO THOSE OF CHAIR, BUT LEGS OF COUCH ARE SHORTER AND HAVE NO NULLING IN FLUTES.

THE COVERINGS OF COUCH AND CHAIR ARE OF A PALE PEA GREEN STRIPE WITH CREAM AND FLOWERS BETWEEN.

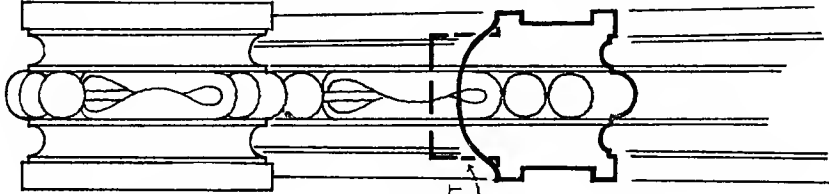
FILLET'S AND ENRICHMENTS GENERALLY ARE PAINTED WHITE, REST GREY.



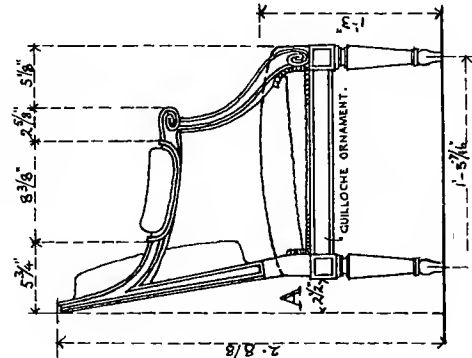
FULL SIZE DETAILS
OF LEG AND SEAT
FRAME OF CHAIR.



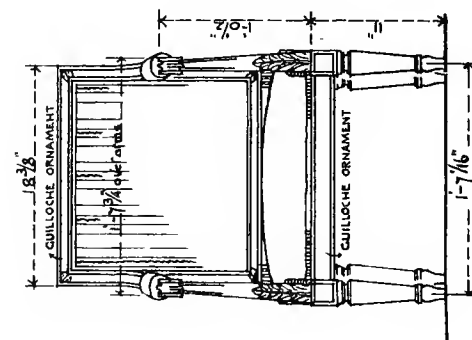
LEAVES AND PARTS
MARKED W ARE
PAINTED WHITE
OTHER PARTS
PAINTED GREY.
FLUTES.



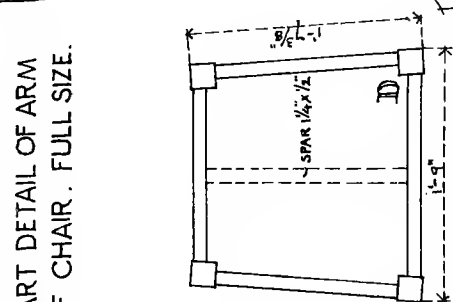
DOTTED LINES.
DENOTES HAFFIT
OF COUCH.



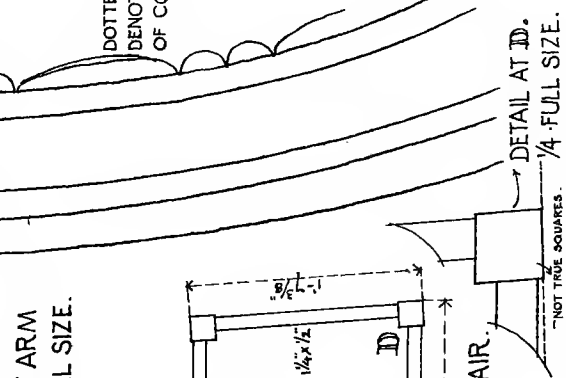
SIDE VIEW:



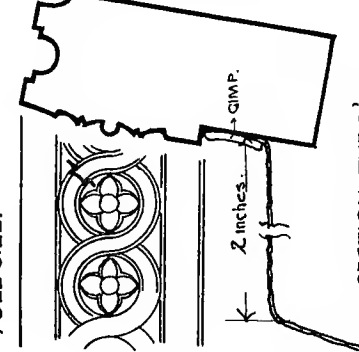
FRONT VIEW.



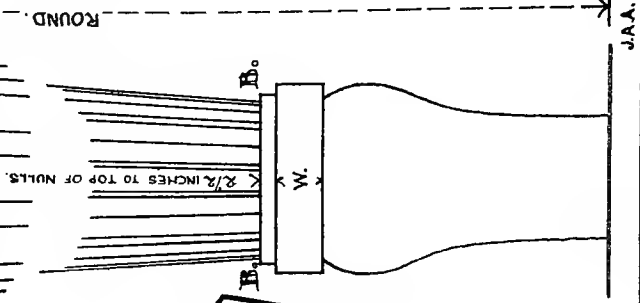
PLAN OF CHAIR.



DETAIL AT DD.
3/4-FULL SIZE.

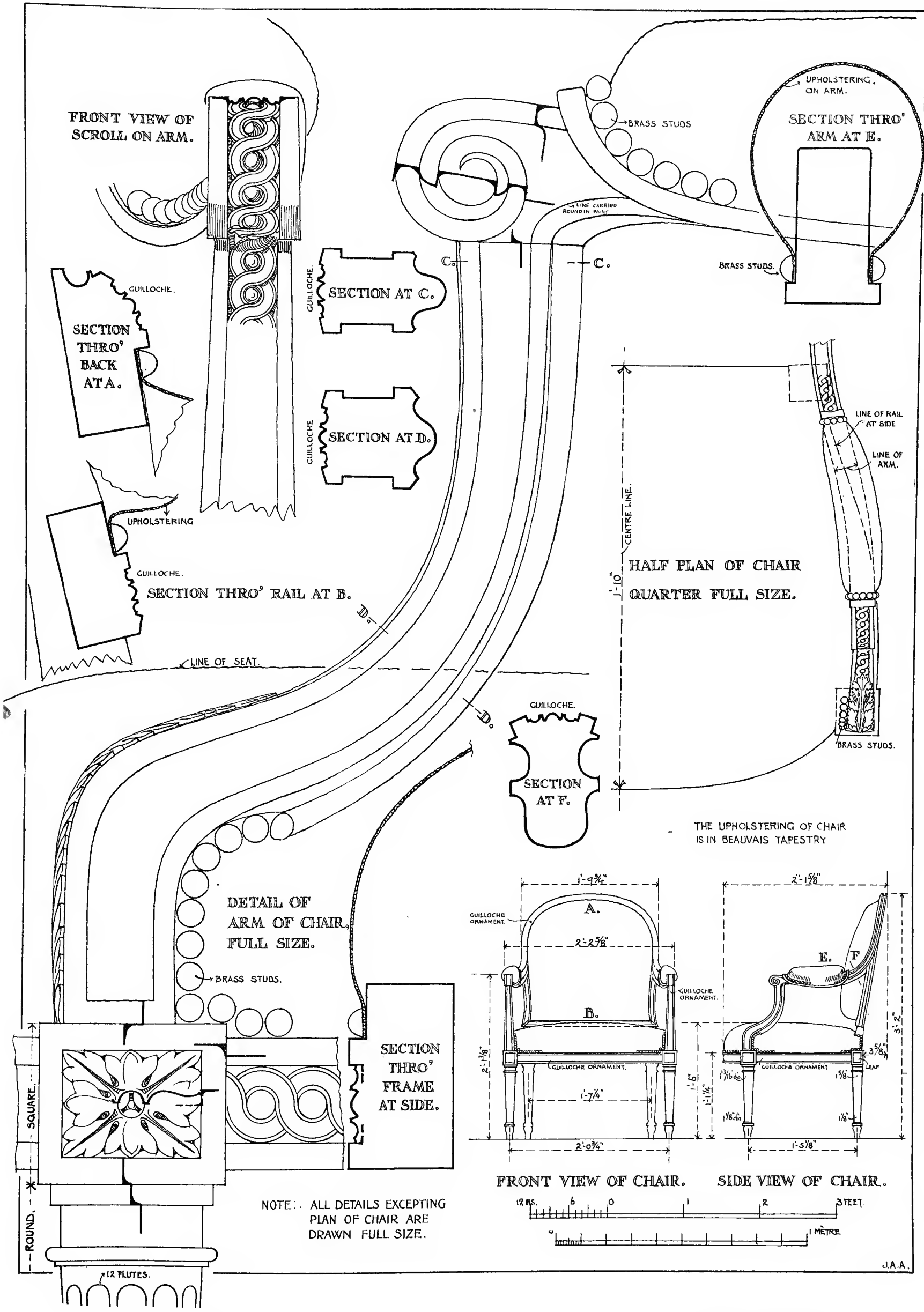


SECTION THRO',
TOP RAIL OF CHAIR.



FURNITURE.

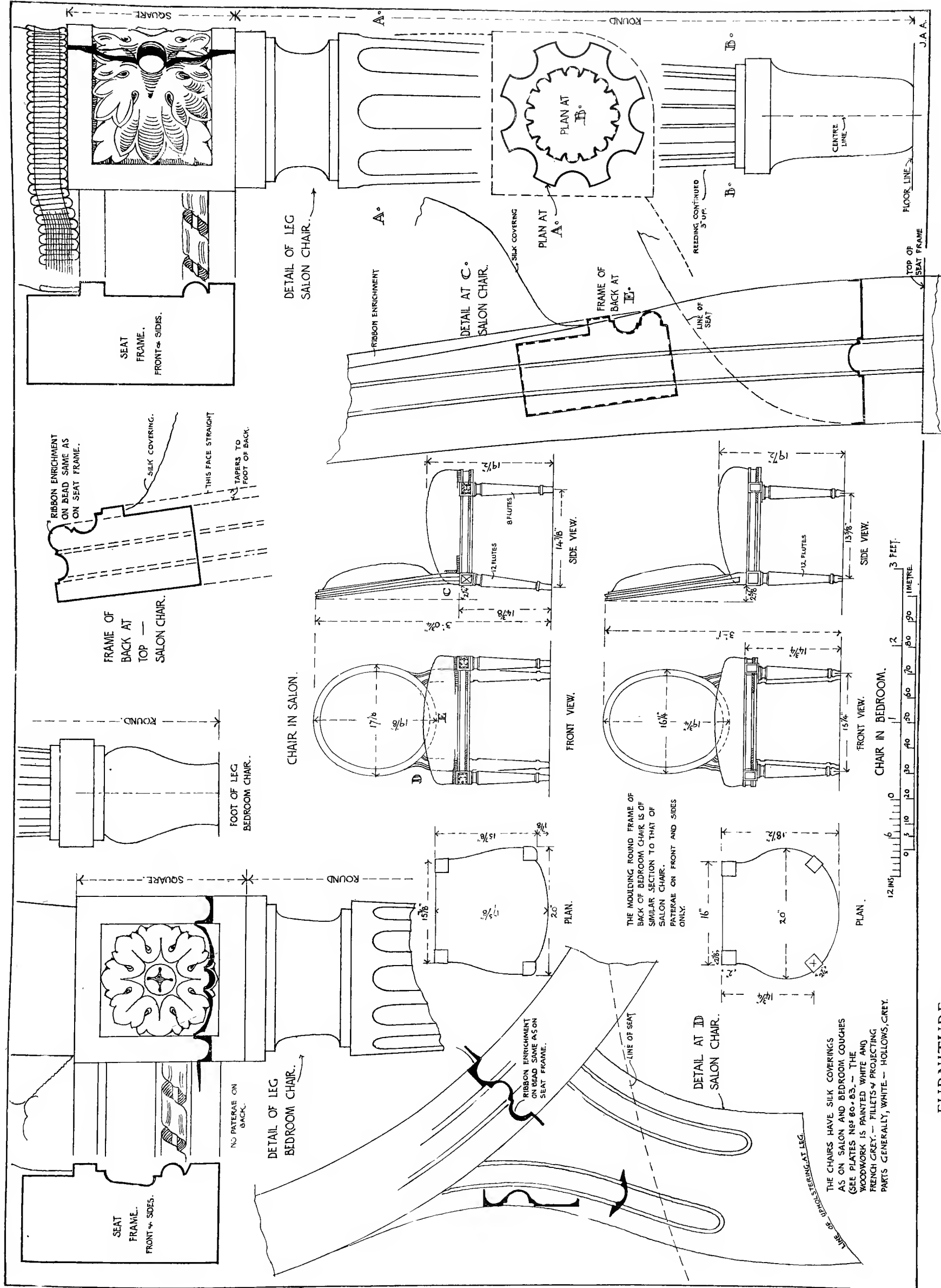
AMEUBLEMENT.



FURNITURE.

-ROOM.

AMEUBLEMENT
FAUTEUIL DE LA SALLE À MANGER.

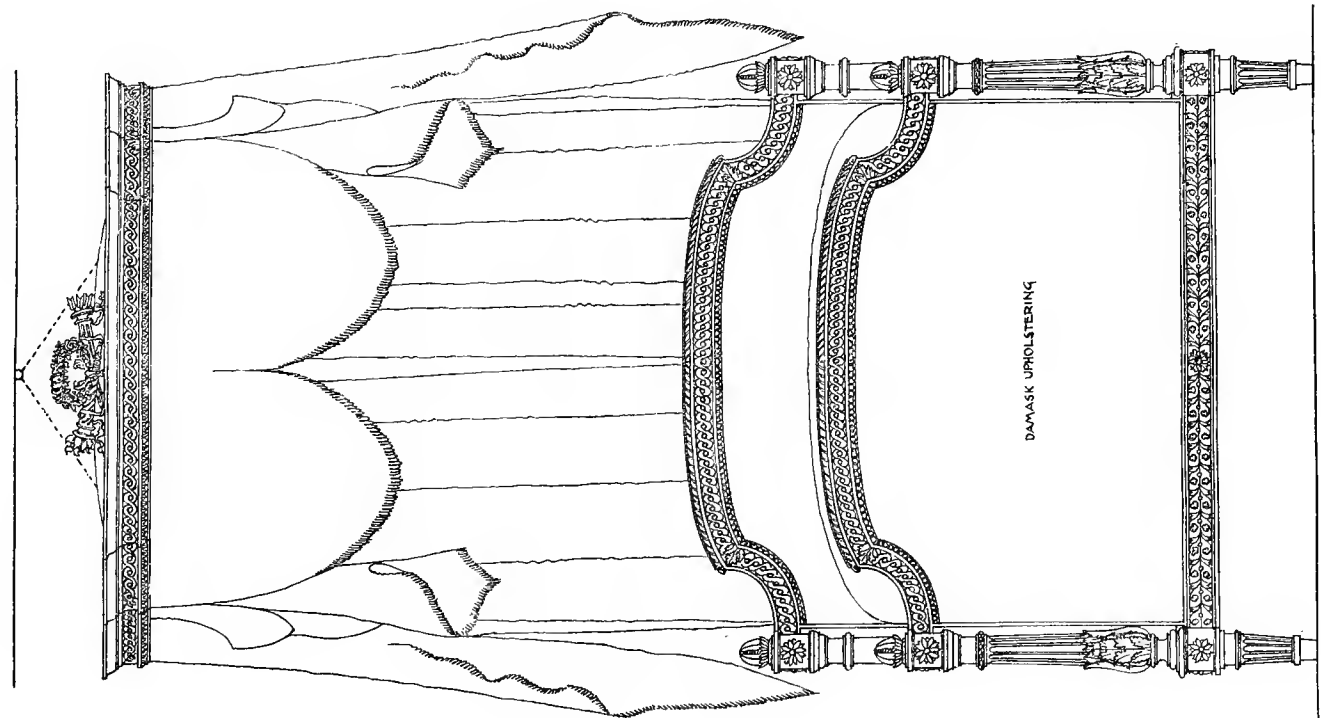


FURNITURE.

CHAIRS IN SALON AND BEDROOM.

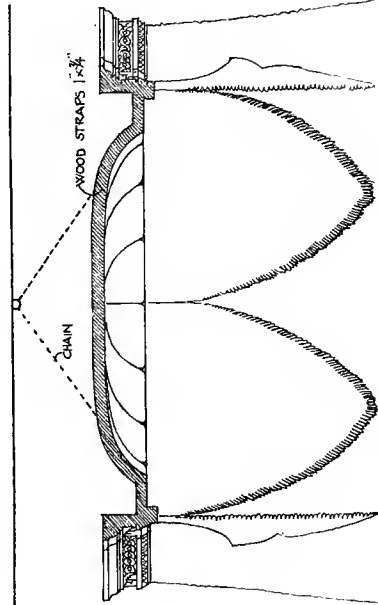
AMEUBLEMENT.

CHAIRES DU SALON ET DE LA CHAMBRE À COUCHER.



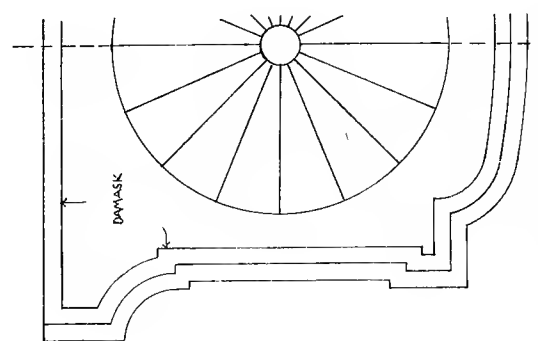
DAMASK UPHOLSTERING

FRONT VIEW.

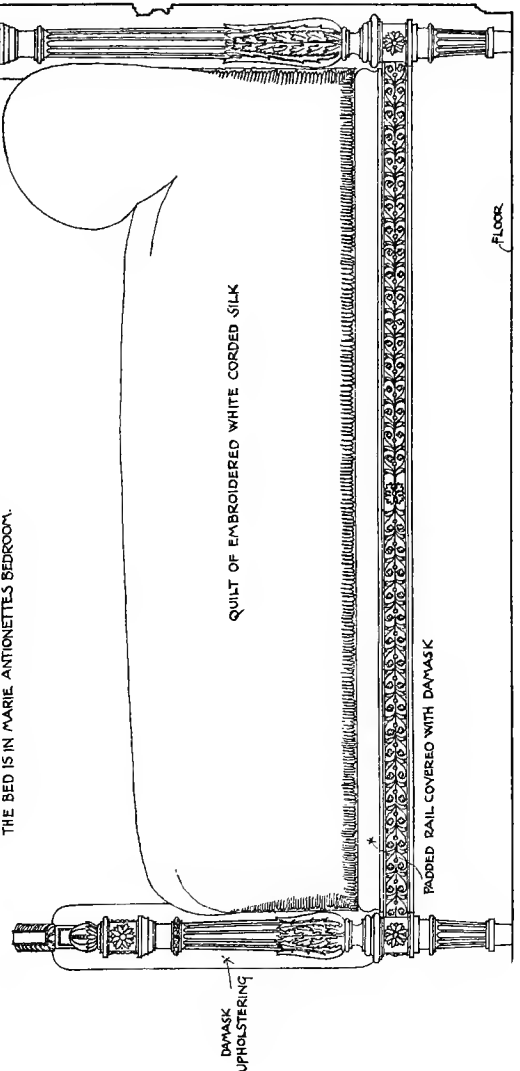


SECTION THROUGH CANOPY.

NOTE:
THE WOODWORK OF BED IS PAINTED WHITE AND
FRENCH GREY.
THE CANOPY IS SUSPENDED FROM CEILING BY
AN IRON CHAIN.
THE UPHOLSTERING AND HANGINGS OF BED ARE
OF DAMASK OF A GOLDEN YELLOW GROUND WITH
VERY LIGHT YELLOW ROSE PATTERN.
THE FLAT PART AND DOME OF CANOPY ARE COVERED
WITH A SIMILAR DAMASK.
THE DOME IS SLIGHTLY PADDED WITH SILK CORD
FORMING RIBS.
THE BED IS IN MARIE ANTONIETTE'S BEDROOM.



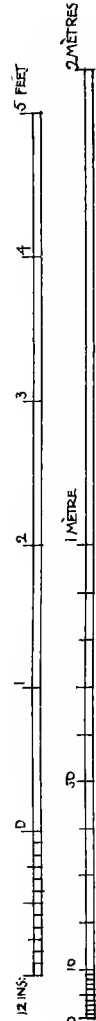
HALF PLAN OF CANOPY.



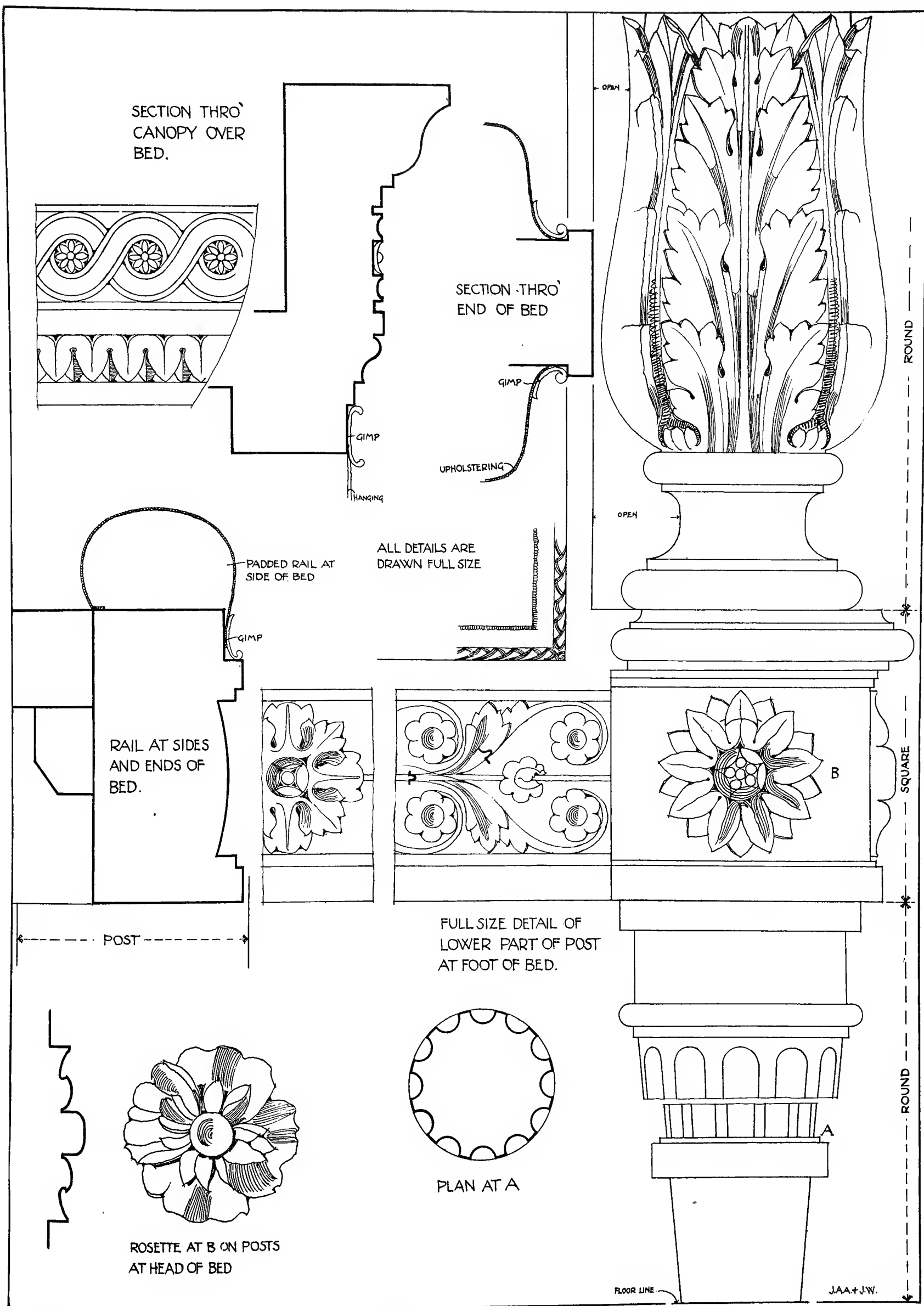
QUILT OF EMBROIDERED WHITE CORDED SILK

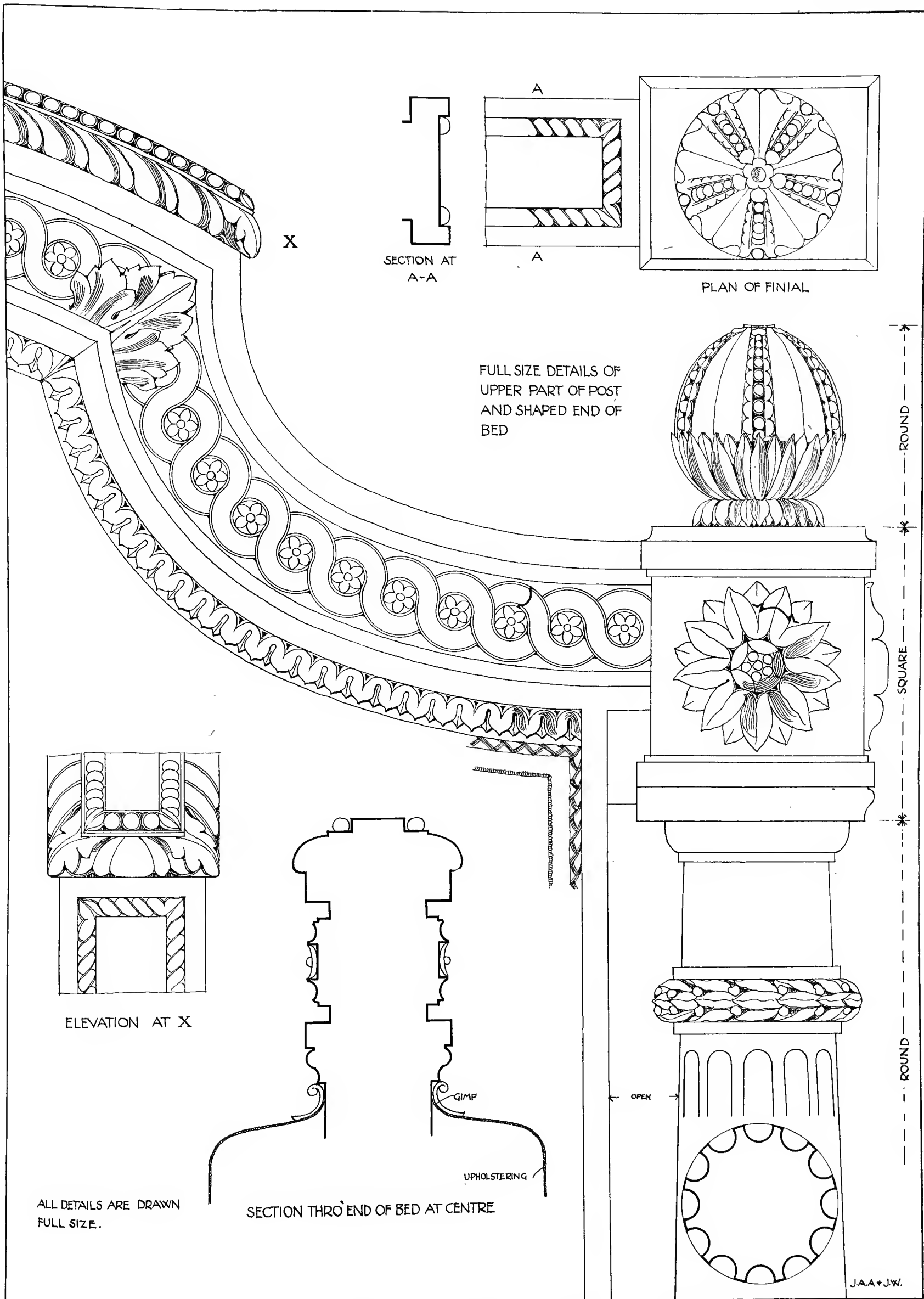
PADDED RAIL COVERED WITH DAMASK

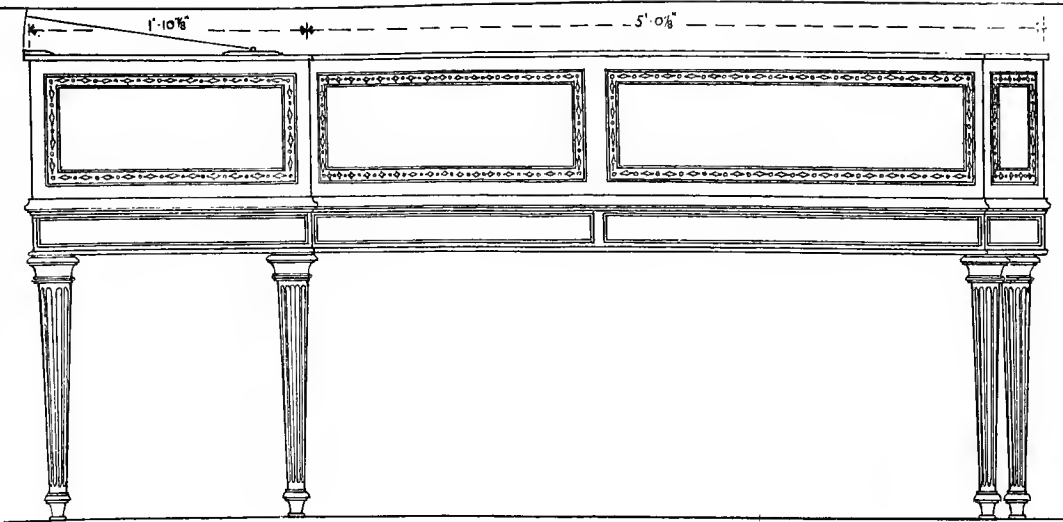
SIDE VIEW.



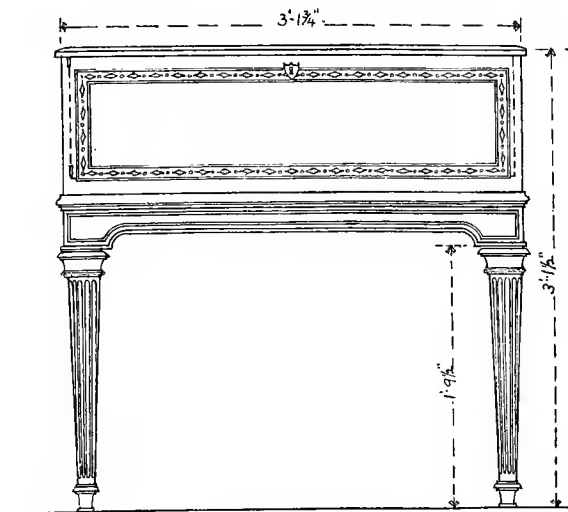
J.A.A. + J.W.





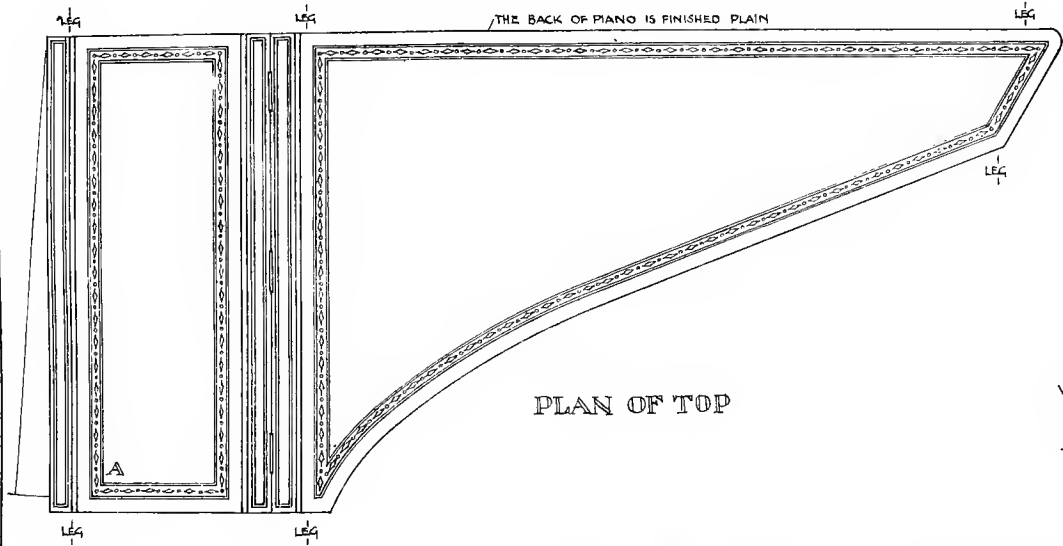
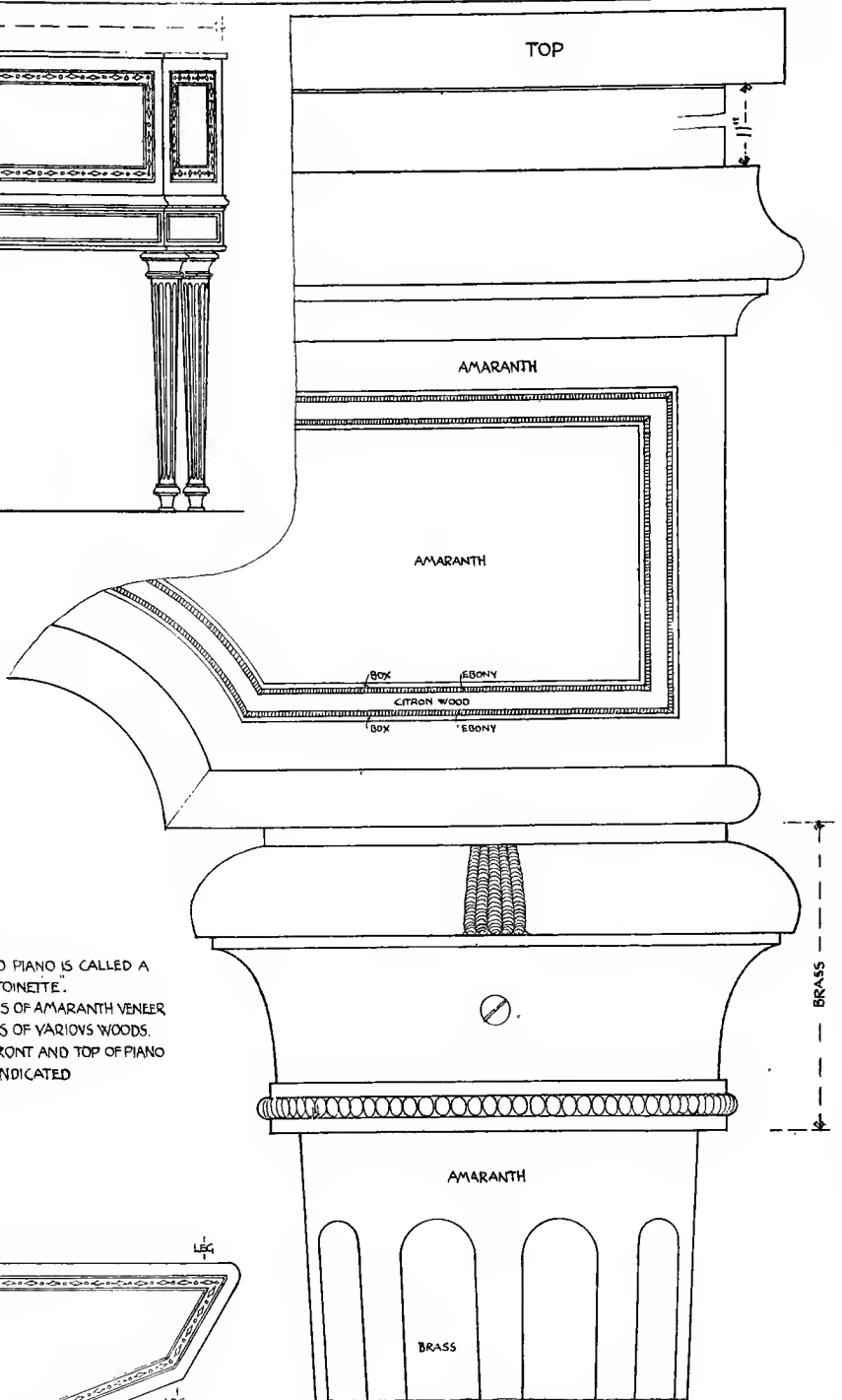


SIDE VIEW.

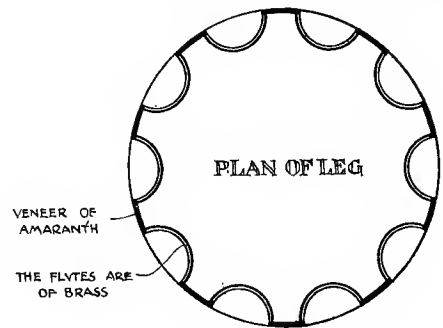


FRONT VIEW.

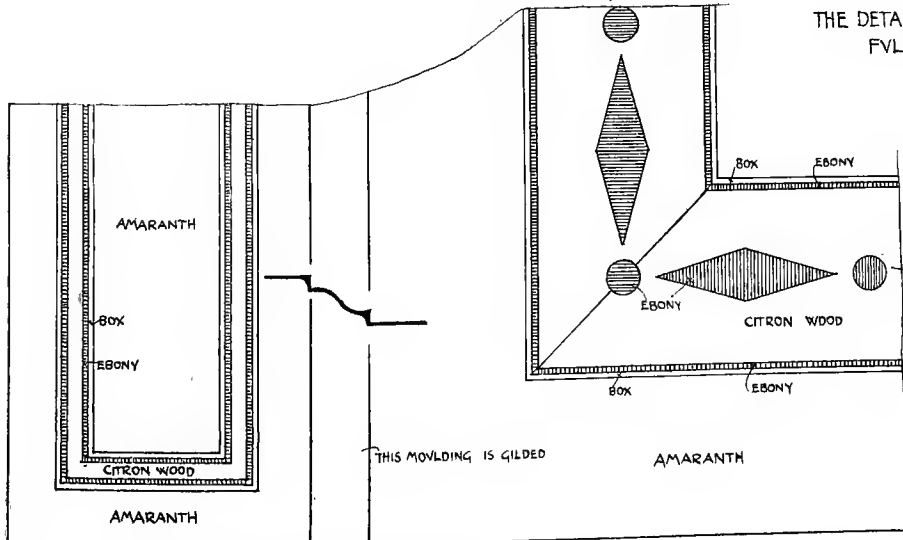
NOTE.
THIS GRAND PIANO IS CALLED A
"MARIE ANTOINETTE".
THE BODY IS OF AMARANTH VENEER
WITH INLAYS OF VARIOUS WOODS.
PART OF FRONT AND TOP OF PIANO
OPEN AS INDICATED



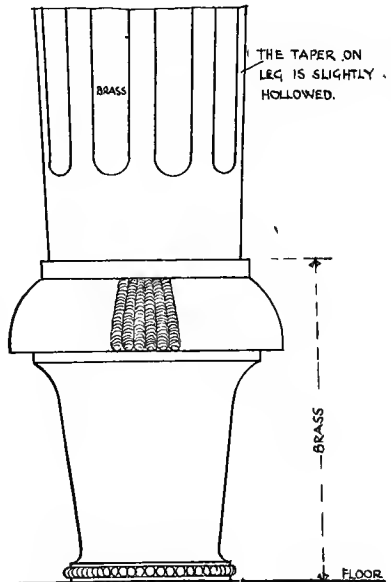
PLAN OF TOP



THE DETAILS ARE DRAWN
FULL SIZE

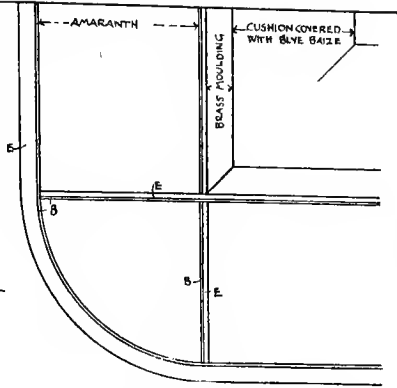


PART FULL SIZE DETAIL AT A.



PIANO

THE DETAILS ARE DRAWN
HALF-FULL SIZE.



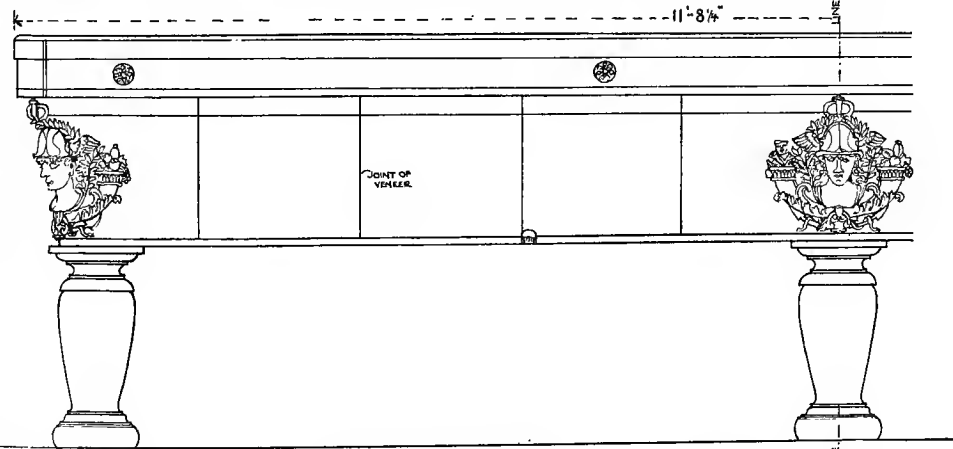
PLAN OF CORNER OF TABLE

NOTE OF INLAY.
B = BOX INLAY
E = EBONY INLAY
X = TWO NARROW STRIPS OF
INLAY OF A DARKER YELLOW
THAN BOX.

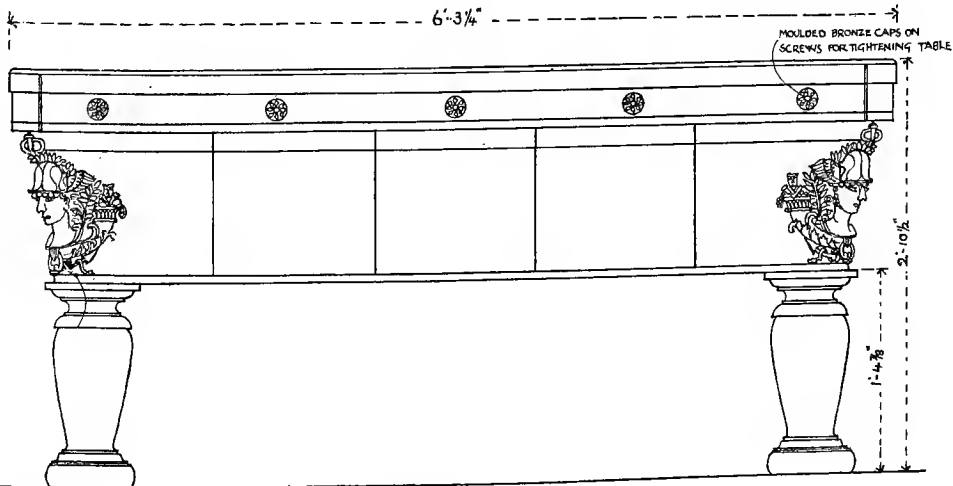
NOTE -
THE STRUCTURAL PART OF BILLIARD
TABLE IS OF OAK WITH A VENEER OF
AMARANTH. THE INLAYS ON TABLE
ARE OF BOX AND EBONY.
ON A SMALL MOTIF OF PEARL PANEL
ON TOP OF TABLE IS GIVEN THE INFOR-
-MATION THAT IT WAS MADE BY "COSSON
FOURNISSEUR DU ROI"
THE TABLE HAS SIX LEGS AND A POCKET
OVER EACH



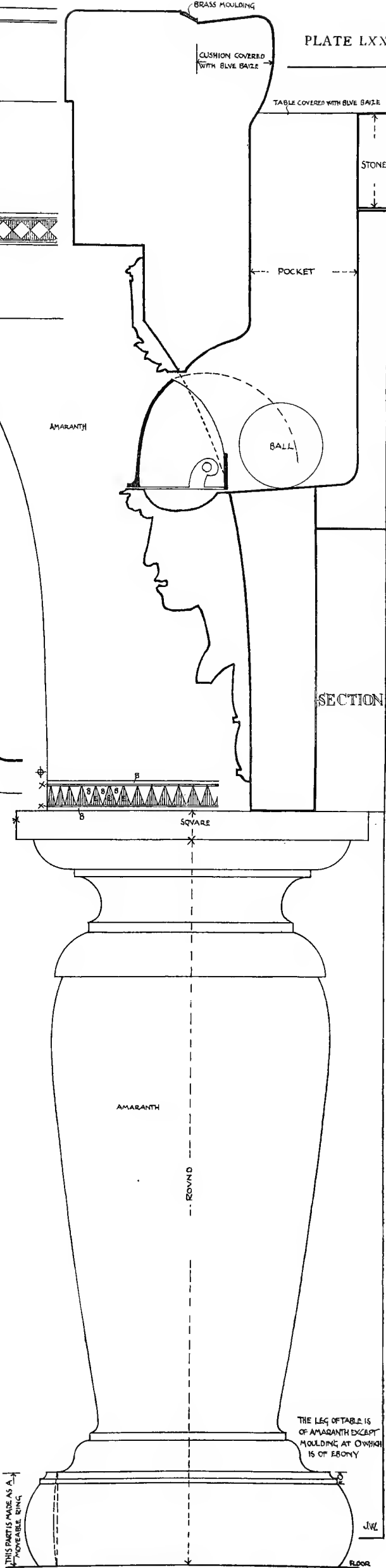
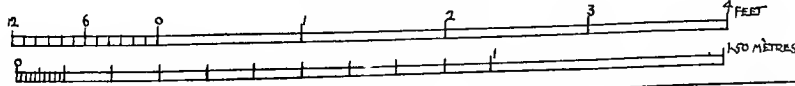
PART ELEVATION OF
BRONZE SHIELD AT
POCKETS.



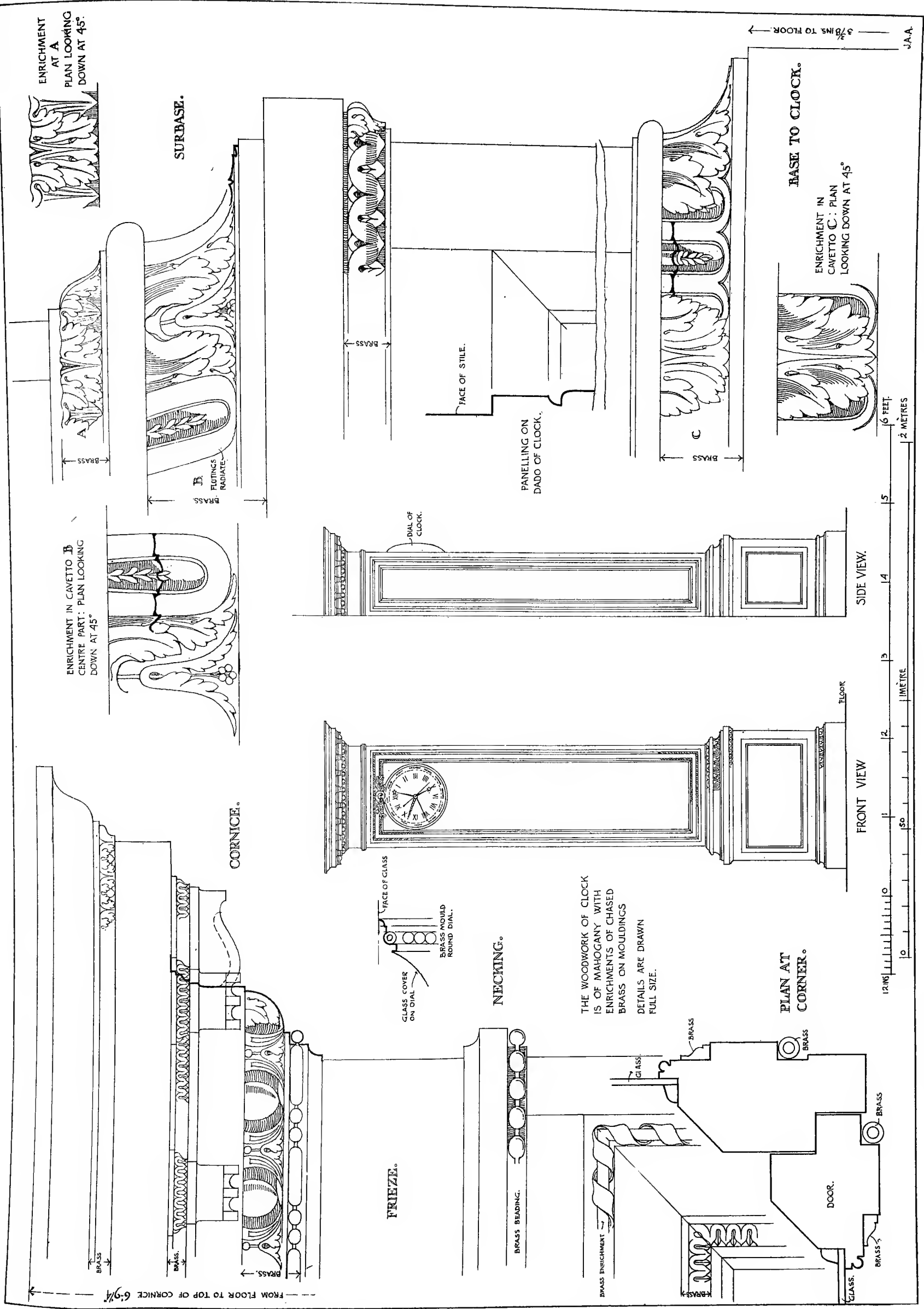
HALF SIDE VIEW.



END VIEW.

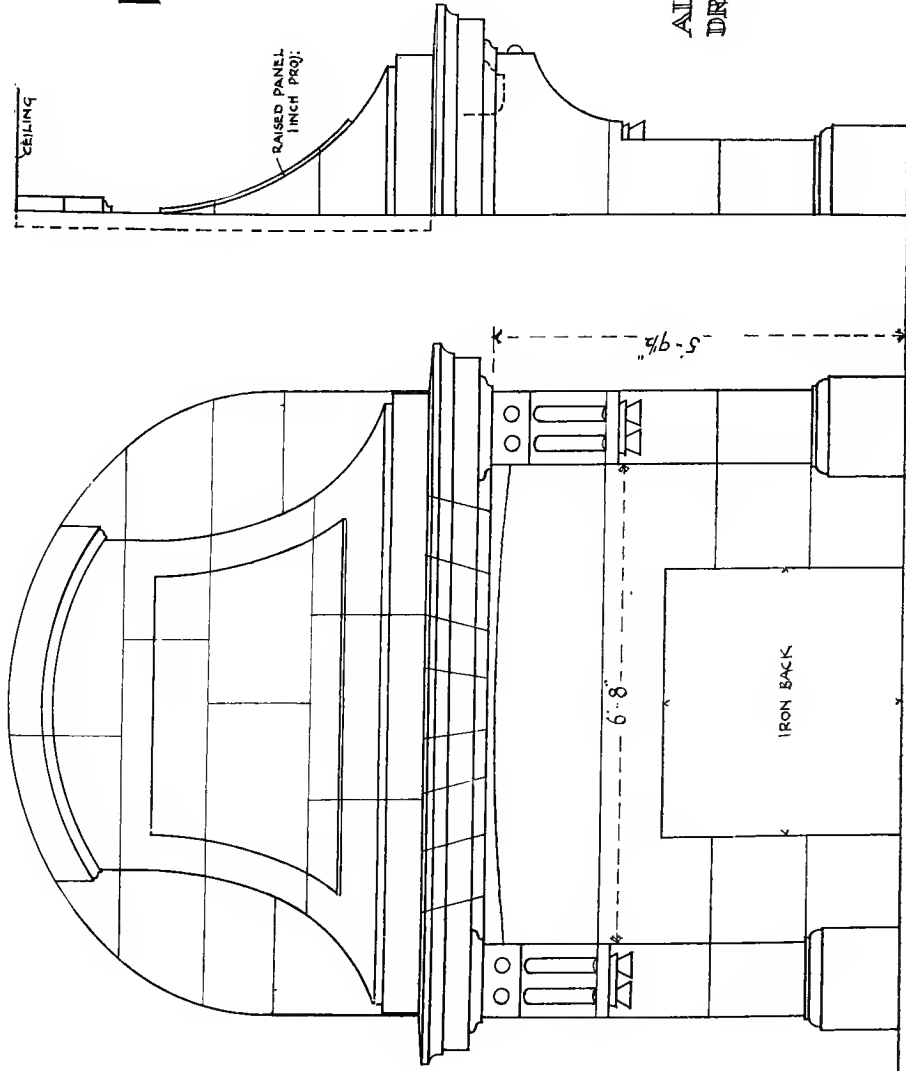


BILLARD.



FURNITURE.
CLOCK IN ANTICHAMBER.

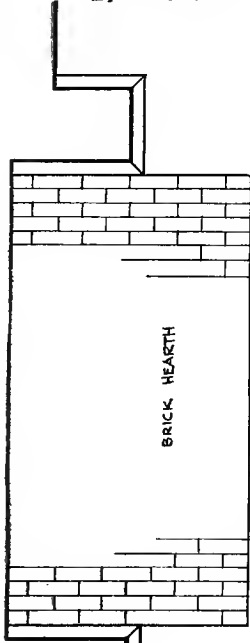
AMEUBLEMENT.
PENDULE DE L'ANTICHAMBRE.



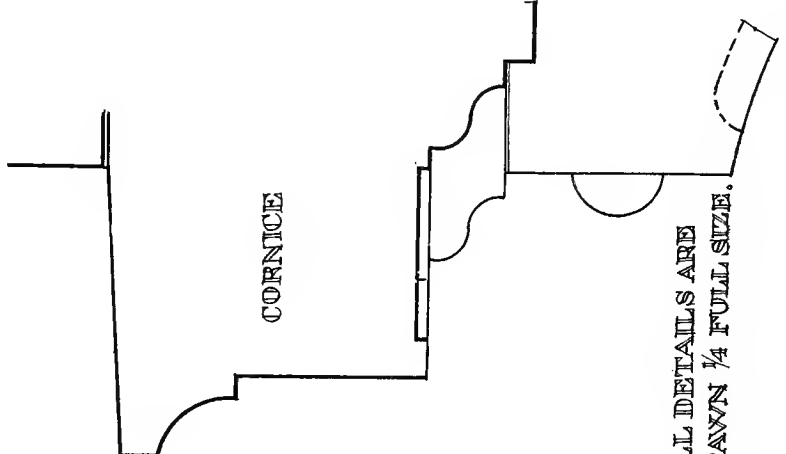
ELEVATION OF KITCHEN FIREPLACE

SIDE ELEVATION

NOTE:
THE FIREPLACE IS OF A GREY STONE
SIMILAR TO THAT OF BUILDING.
THE BRICKS ON HEARTH ARE 8x1 1/4"
WITH 1/2 JOINTS. THE WALLS-CEILING
AND FLOOR OF KITCHEN ARE OF STONE.
THE GARDEN SEATS AND COPE OF
FOUNTAINS ARE OF WHITE MARBLE.



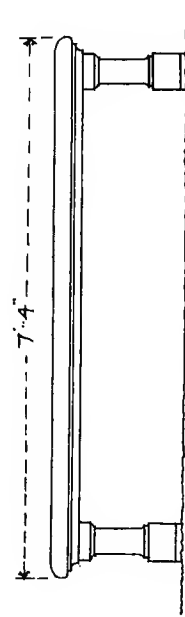
PLAN



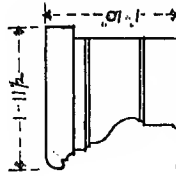
PROFILE OF TRUSS.

ALL DETAILS ARE
DRAWN 1/4 FULL SIZE.

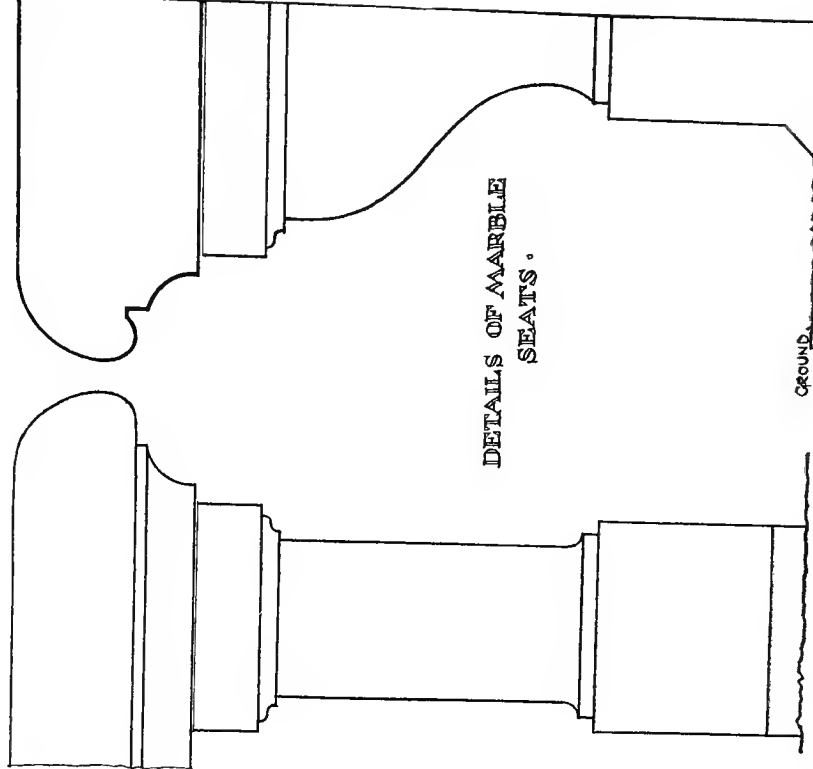
CORNICE



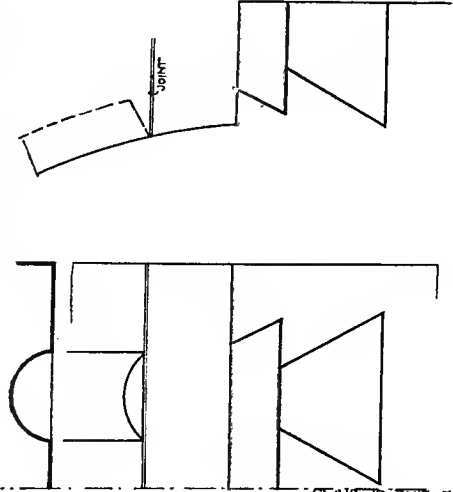
ELEVATION OF MARBLE SEATS IN ALLEYS
OF GARDEN.



SECTION.



DETAILS OF MARBLE
SEATS.

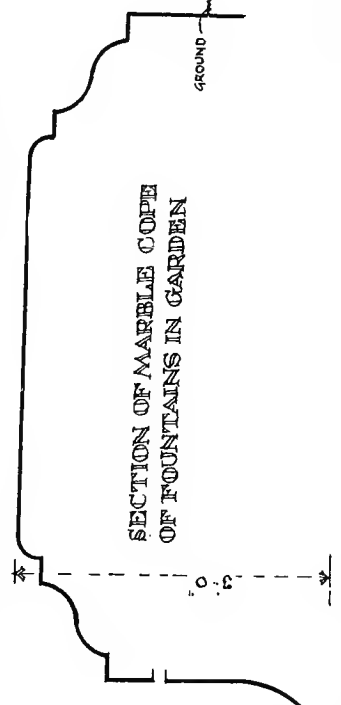


FRONT VIEW
OF SUPPORT.

GROUND

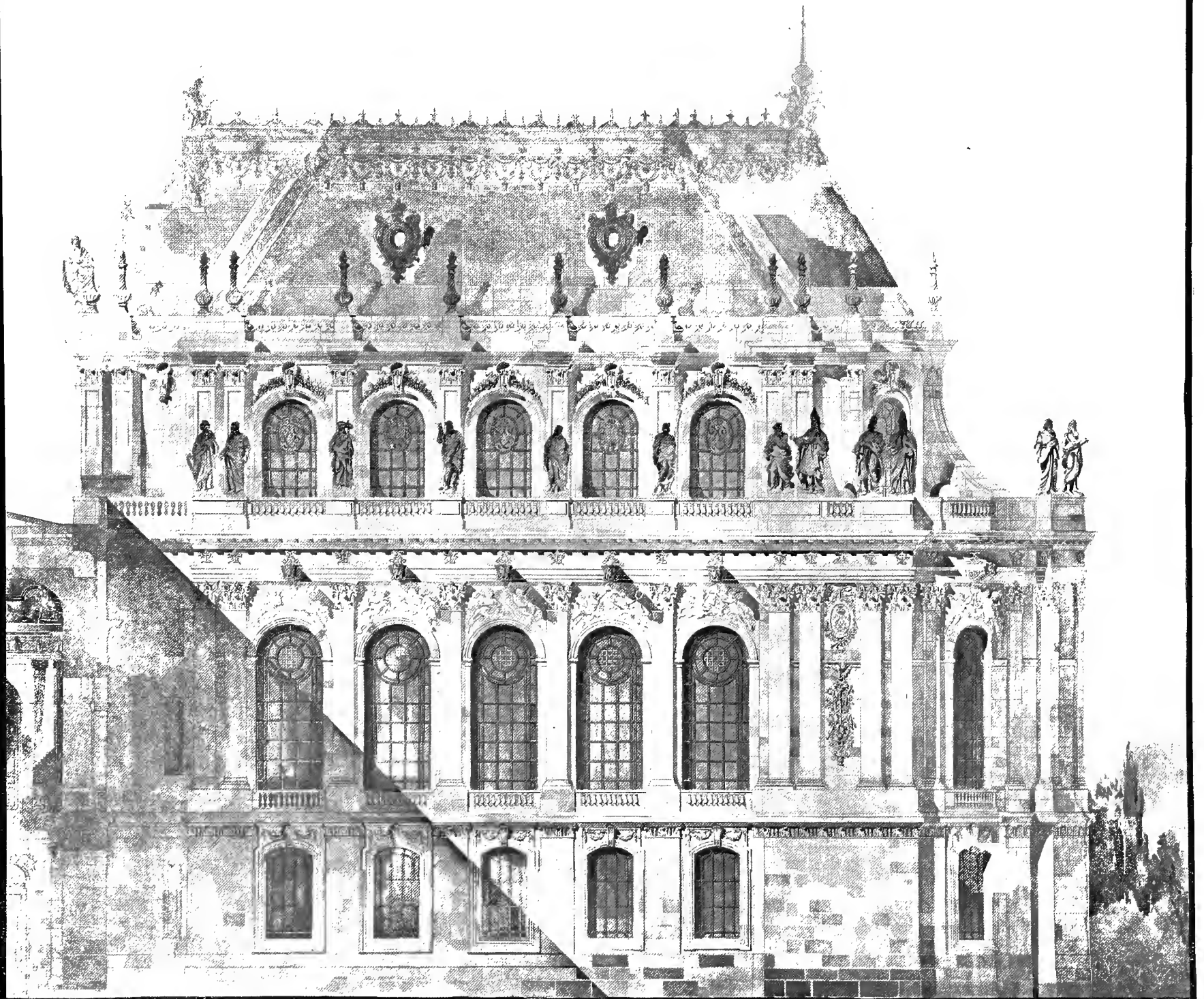
GROUND

SIDE VIEW
OF SUPPORT.



SECTION OF MARBLE COPE
OF FOUNTAINS IN GARDEN

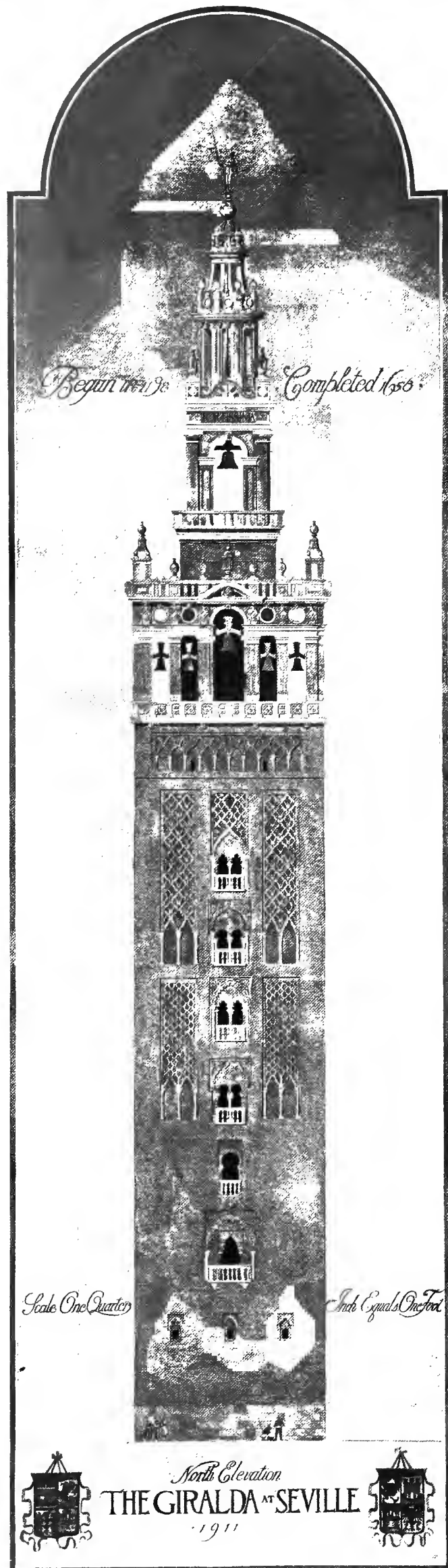
BASE OF
JAMB.



ENVOI OF THE ROTCH TRAVELLING SCHOLARSHIP.

Lateral Façade of the Chapel at the Palace of Versailles
SCALE: SIXTEENTHS OF AN INCH EQUALS ONE FOOT

See 14th Dec 1887

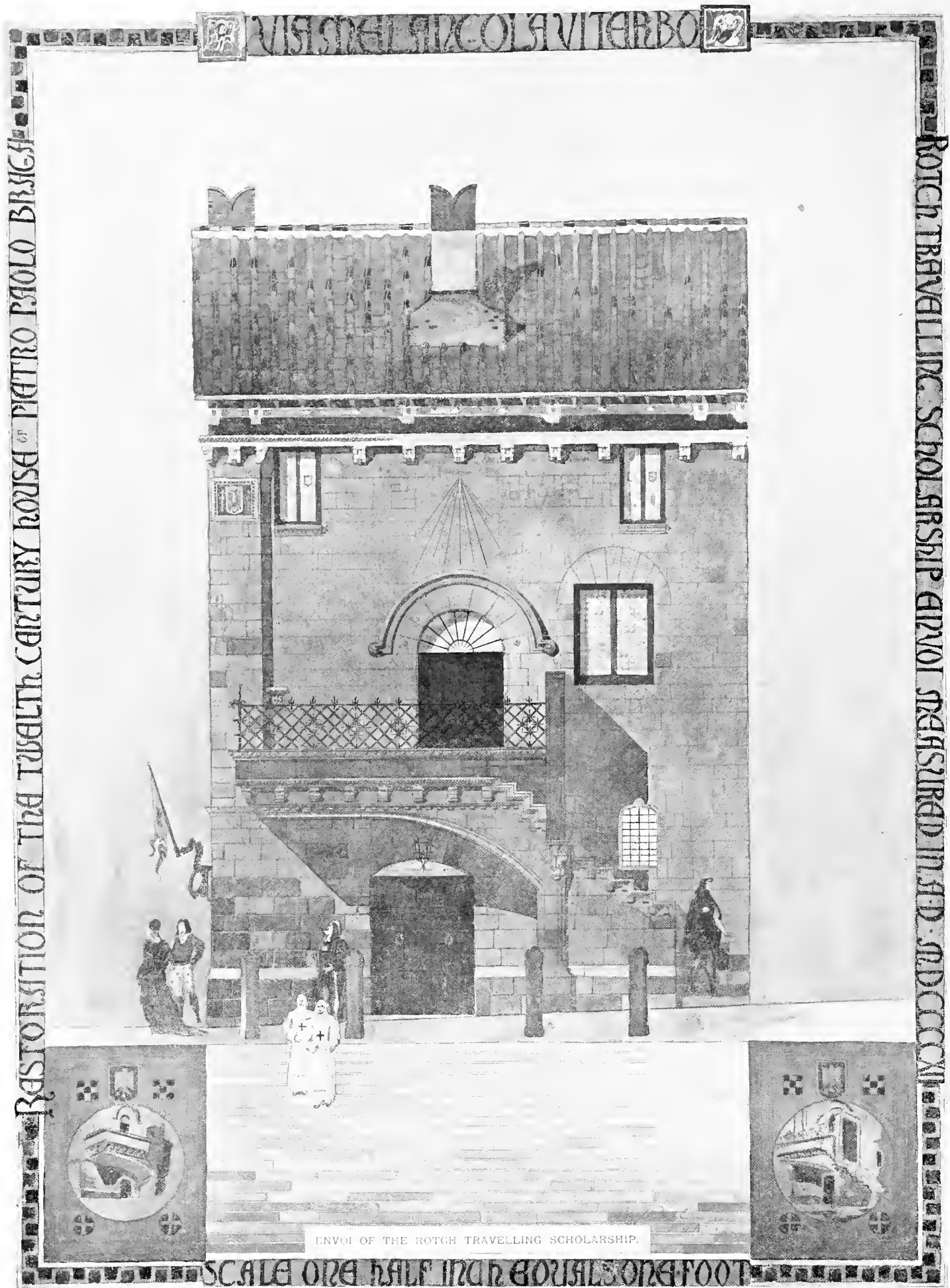


ENVOIS OF THE ROTCH TRAVELING SCHOLARSHIP

PALACIO DE MONTEREY
SALAMANCA SPAIN

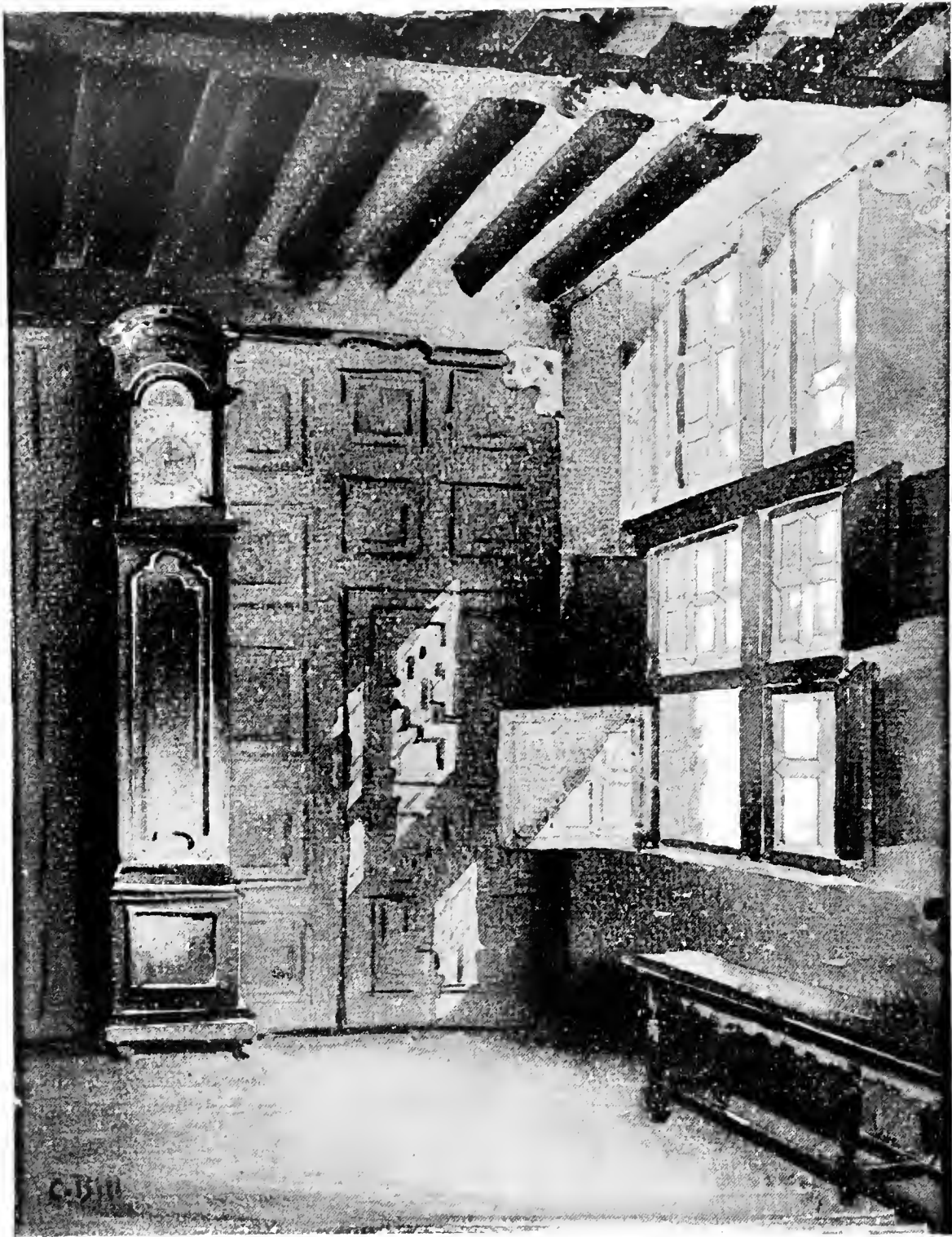


ENVOIS BY JOSEPH MAGINNISS



ENVOIS OF THE ROTCH TRAVELING SCHOLARSHIP





SKETCH BY MR. CARROLL BILL

